

FINE CHINESE ART

Thursday 9 November 2017



Bonhams

LONDON



A selection from the Sze Yuan Tang Collection,
Lots 1-40



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FINE CHINESE ART

Thursday 9 November 2017 at 10.30am
101 New Bond Street, London

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Monday 6 November
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(limited viewing 5pm - 7.30pm)
Tuesday 7 November
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Wednesday 8 November
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Front cover: Lot 86
Back cover: Lot 80 (detail)

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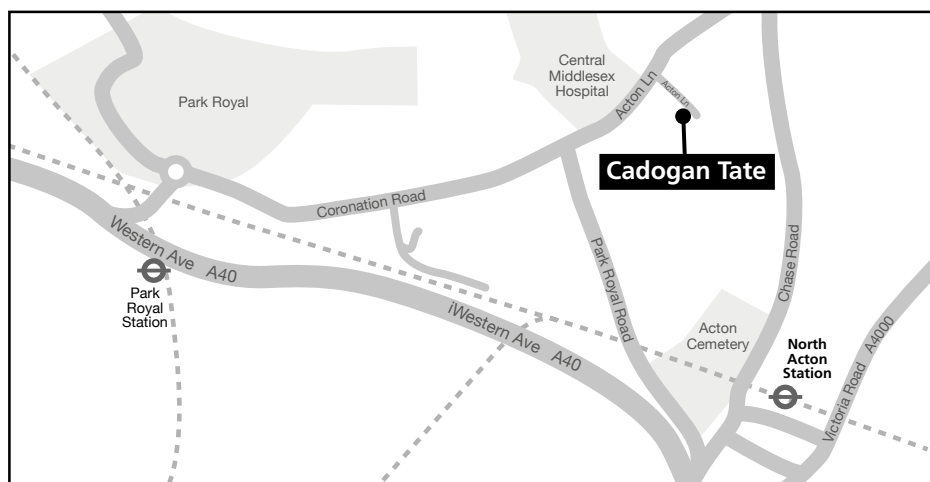
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THE SZE YUAN TANG COLLECTION OF EARLY CERAMICS

Lots 1 - 40





A LIFETIME APPRECIATING CHINESE ART

During my early childhood in Taiwan, at every Chinese New Year festival I can remember my pretty elder sister would hold my hand and take me and our two brothers to visit my maternal grandparents at their home. As soon as we entered the main room I could see the large three-legged pale-green-glazed tripod dish containing a flower arrangement of pure and elegant narcissus flowers. My grandfather told me that this was a late Ming 'Longquan celadon' narcissus dish. At the time I had to count on my fingers to calculate its age: it was so ancient, the late Ming period was already over 400 years ago. It was at this moment that my great curiosity and interest in Chinese porcelain began.

After I grew up and got married, I followed my husband to live on Mount Yangming near Taipei. At the time, my husband was an American diplomat, stationed in Taiwan as cultural attaché. Apart from occasionally playing golf at the weekends, most of my leisure time was spent roaming around the antique shops of Taipei, the National Palace Museum, the National Museum of History and other cultural centres. Because of my husband's work at the time, we got to know the Curator of objects d'art at the National Palace Museum Mr Wu Yu-Chang, and there were many opportunities to ask his advice regarding Chinese porcelain. I would often bring him pieces that I had just bought at an antique shop for him to look at; but nine times out of ten he would just smile patiently and explain to me that they were forgeries. Once, I thought I had bought a rare treasure – a Han dynasty green-glazed roof tile. The Curator took one look and then consoled me; he said that this was a modern tile from Guangdong's Jiaozhi kiln, where they still make tiles to mend a traditional roof! It was like this over and over again, but I did not lose heart.

Finally, one day one antique dealer told me he had received a Song dynasty black-glazed tea bowl, with a very reliable provenance. I hurriedly went to his shop, and saw that it was a rather unremarkable-looking dark Song dynasty bowl. My friend who was standing next to me at the time said she once saw a bowl like this for sale on the street, and walked straight past it. She laughed at me, saying how madly obsessed with antiques I was, rather than clothes and normal things... Nevertheless, with one deep breath I bought it. According to the shopkeeper, this bowl was left behind in Taiwan by a Japanese collector who had lived there in the Japanese colonial period. I nervously yet excitedly invited Mr Wu to come to my house, and served him the finest brandy with some almonds and peanuts. His pleasantly-surprised expression told me that this was indeed an authentic Song dynasty Jianyao ware, much beloved by Japanese tea ceremony enthusiasts. It was at this moment that my particular specialist interest began in Song dynasty ceramics.

Three years later, my husband was posted to Hong Kong to serve at the American Consulate General. It was in Hong Kong that my eyes were truly opened. I met with countless collectors and experts, and joined the Oriental Ceramic Society, as well as becoming the first female member of the Kau Chi Society of Chinese Art. One day each month the Kau Chi Society would hold a meeting, and there would be opportunities to view and inspect the treasured items that collectors brought; everyone would discuss and study the items. On top of this, the proprietor of the Very Good Restaurant Mr Chan arranged for delicacies to be served to the sociality members. Thus, we were equally fortunate to eat fine food, at the same time as treating our eyes to rare and beautiful objects.

Several years were spent like this, until I discovered that collecting was an extremely large financial burden. I therefore decided that I would sell a portion of my collection by opening a gallery. I received much support and encouragement, and my business circle expanded, making lots of new local and international friends in Hong Kong, Japan, the US, the UK, Taiwan, Italy and France.

Around 1986, government import controls were relaxed, and antiquities of all kinds from the mainland entered Hong Kong in larger quantities. This was a big benefit to the local antiques trade, as well attracting numerous foreign buyers and visitors. One summer, I vividly remember the great Japanese connoisseur of Chinese cultural relics, Mr Nakamura from Kyoto (who was at the time eighty years old) came to

my gallery and sat beside me for over three hours, carefully observing the business that I made within that time. At the end, he sighed deeply and said: "The amount of antique dealing you have done in three hours is equal to what I have done in thirty years! My eyes have been opened..." Happily he then laughed, saying: "You can already retire!"

During my career in Hong Kong, which is now more than thirty years of buying and selling Chinese art, I have also had the opportunity to privately collect the types of Chinese ceramics that I personally love. I never thought that after thirty years of collecting, I would have assembled well over a hundred pieces which I consider good examples of their different types. Although I don't possess rare and expensive Ru and Ge wares, what I am presenting to everyone today are the fruits of my labours and years of accumulated knowledge. I chose as far as possible to select pieces representative of the various kilns, and although the collection does not include examples from all the earlier periods, I tried my best to complete a wide-ranging selection.

Susan Chen
Hong Kong, August 2014



鍾愛藝術 傾注一生

小時候，每逢過年過節，美麗的姐姐都會牽著我去探望外公外婆。步入正堂，首先映入眼簾的是一只放置靠牆方桌上的青色大圓盤，配上清新優雅的水仙花，著實讓人眼前一亮。外公告訴我這個盤子是明末龍泉青釉水仙盤，查看年曆得知，明末至今已四百多年，從此，我對中國陶瓷有了一種特別的情愫。

婚後陪著外子住在台北陽明山。當時外子是美國駐華外交官，我們週末的娛樂除了偶爾打高爾夫球，大部分時間都是逛台北中華商場的古董店、還有故宮、歷史博物館等。因外子的工作關係，我與當時故宮博物館的器物處長吳玉章先生相識，並經常就中國陶瓷向其請教。曾多次將在古玩店淘到的瓷器請他鑒定，但十有八九他都會微笑告知是後仿品。有一次，我以為買到了稀世珍品——漢代綠釉瓦片。結果處長一看，先是安慰，然後告訴我是廣東窯產的綠釉瓦片，目前仍常用於補蓋屋頂。一次次的枉交學費，但我仍不氣餒。又有一天，一古董商告訴我他收了一件宋代黑釉茶碗，來源非常可靠。我急速趕到他店里，一看是一件不起眼的黑麻麻的茶碗。同去的朋友說，若在街上看到這個碗，連踢一腳的興趣都沒有。朋友指著我笑說，你這個女人癡愛古裝，不愛紅妝。但我還是堅定地買下了。據店主說這個碗是日據時代一個日本收藏家留下來的。我趕緊把吳處長邀請到我家，一杯醇正白蘭地加一碟杏仁花生開始了我們的「鑒寶」活動。他仔細端看後，驚喜地說這是一件宋代建窯茶碗，日本茶道者的最愛。從此，我對宋瓷的熱情一發不可收拾。



三年後，外子被派往香港美國總領事館服務。我們移居香港後，結識了不少收藏家、行家，令我眼界大開。後來加入了東方陶瓷學會，並以第一位女性的身份成為第一屆求知雅集的會員。求知雅集會員每個月聚集一次，其時，收藏家們會拿出各自寶貴的藏品與大家分享、學習。在一飽眼福的同時還可享受到頂好酒樓老闆張本立安排的佳餚，人生一大樂事也。

幾年後，發現收藏的經濟負擔太重，有進無出，遂決定開藝廊將自己的一部分藏品出售。沒想到，這個想法受到很多人的支持與鼓勵。從此生活圈子擴大，認識了很多世界各地的朋友——香港、台灣、日本、美國、英國、意大利、法國等。

上世紀80年代始，大陸的古瓷、玉器、青銅器等陸續流入香港市場，為香港的古玩界帶來新鮮血液，吸引了不少外國買家與愛好者。一年夏天，中村先生，一位年屆八十的日本京都中國文物老行家，來我公司整整坐了三個多小時，觀看我公司的買賣情況。他感歎說：你這三個小時的買賣等於我三十年的買賣總和，佩服。他還笑說：你可以退休享受人生了。

藝廊開張三十多年來，讓我有機會搜羅到不少有眼緣的陶瓷。雖然沒有稀有珍貴的汝、哥窯瓷，但是今天我獻給大家的半百件陶瓷均是我三十多年來的集藏與心血。心有餘而力不足，藏品雖不能囊括所有年代，但大多為

各窯址的代表作。

陳淑貞

二零一四年八月寫於香港



(two views)

PROPERTY FROM THE SZE YUAN TANG COLLECTION

思源堂藏品

Lots 1 - 40

1*

A RARE AND LARGE MOTTLED BEIGE JADE BLADE, YAZHANG

Neolithic period

Carved as a thin rectangular blade with tapering sides, pierced with two apertures to one end flanked by a pair of notches to the edge, the stone of a mottled and creamy tone, fitted box.

41.6cm (16 3/8in) long (2).

£3,000 - 5,000

CNY27,000 - 45,000

新石器時代 玉牙璋

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港

Compare a related brownish-olive jade ceremonial blade, Qijia Culture, circa 2000 – 1700 BC, of similar form but smaller in size, which was sold at Christie's New York, 18 March 2009, lot 276. Another related brownish-olive jade ceremonial blade, Qijia Culture, was sold at Christie's New York, 13-14 September 2012, lot 1002.



2*

A VERY RARE BLACK AND BROWN JADE STEM CUP

Western Han Dynasty

Of cylindrical form supported on a waisted circular foot, intricately carved to the exterior body with a dense ground of interlocking C-scrolls above lappets, all below a band of archaic scrolls to the rim, the stone of a mottled tone thinning to pale green colour with creamy inclusions, box.

10.1cm (4in) high (2).

£6,000 - 8,000

CNY53,000 - 71,000

西漢 褐墨玉勾雲紋高足盃

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港

Compare a related jade stem cup, Western Han dynasty, excavated from the tomb of the King of Nanyue in 1983, Xianggangshan, Guangzhou, similarly decorated with archaic C-scrolls but raised on a bulbous foot, illustrated in *Jades from the Tomb of the King of Nanyue*, Hong Kong, 1991, pl.128.

A related yellowish-grey and black jade stem cup, Western Han dynasty, was sold in our Hong Kong Rooms, 5 April 2016, lot 38.



4*

A GILT-BRONZE AND A GOLD, SILVER AND PRECIOUS-STONE-INLAID MUSIC TURNERS

Eastern Zhou Dynasty

Each of circular form raised on a square hollow shaft, the gilt bronze turner cast with three radiating lotus petals alternating with small tiger heads, a hemispherical boss at the centre; the other similarly modelled with six petals inlaid with amber and interspersed with small turquoise pieces, bordered with geometric scrolls inlaid in gold and silver, stands. *The larger 4.7cm (1 7/8in) diam. (4).*

£4,000 - 6,000
CNY36,000 - 53,000

東周 銅鑲金琴鈕及銅錯金銀琴鈕

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港

Compare a similar bronze peg for a stringed instrument, Se, Western Han dynasty, excavated at tomb No.2 at Dongdongshan, Xuzhou, Jiangsu Province, of similar petal shape inlaid with gold, silver and other precious stones, illustrated by J.Lin ed., *The Search for Immortality: Tomb Treasures of Han China*, Cambridge, 2012, p.136, no.32.

Related gold and silver-inlaid bronze music turners, Western Han dynasty, of similar petal shape but the inlaid precious stones missing, was sold in Christie's New York, 19-20 September 2013, lot 1503.

5*

A RARE PAIR OF GILT-BRONZE INLAID 'TAOTIE MASK' RING HANDLES

Eastern Zhou Dynasty

Each modelled in the form of a *taotie* mask with bulging eyes, prominent eyebrows and claws, the beak cast as a ring holding a loose ring inlaid with gold and silver scroll patterns, stand. *Each 11.5cm (4 1/2in) high (3).*

£4,000 - 6,000
CNY36,000 - 53,000

東周 銅鑲金錯金銀銜環鋪首一對

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港

For a pair of similar *taotie* mask ring handles, in the Miho Museum, Kyoto, of similar form but larger, see *Ancient Art from The Shumei Family Collection*, New York, 1996, p.105, no.44. Another related pair of *taotie* ring handles in the Rietberg Museum, Zurich, is illustrated by H.Brinker, *Chinesisches Gold und Silber*, Zurich, 1994, p.79, no.21.



3

3*

TWO ARCHAIC BRONZE 'TAOTIE' MASKS

Late Shang and Western Zhou Dynasties

The first modelled in the form of a *taotie* mask detailed with pierced bulging eyes, prominent nostril and horns; the second cast with twisted robe borders framing the reticulated eyes, ears and nostril, the reverse set with two pairs of rings for fitting. *The larger 19.3cm (7 5/8in) wide (2).*

£3,000 - 5,000
CNY27,000 - 45,000

商末及西周 青銅饕餮面飾件 一組兩件

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港



4



5



6*

**A RARE SET OF GOLD, SILVER AND HARDSTONE-INLAID
BRONZE HARNESS FITTINGS**

Eastern Zhou Dynasty

Comprising a triangular plaque with scrolling decorations; two pairs of connected ring fittings formed with twisted robe design; a pair of S-shaped fittings cast with notches to each end; six rings decorated with scrolling foliage; and three oval-shaped caps; all inlaid with gold, silver and semi-precious hardstones.

The largest 27.8cm (16in) long (14).

£5,000 - 8,000

CNY45,000 - 71,000

東周 青銅錯金銀馬車飾件一組

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港



7*

**A VERY RARE SET OF FOUR ARCHAIC GILT-BRONZE
AXLE CAPS**

Han Dynasty

The hollow caps each of cylindrical form, surmounted to one end with a five-lobed flower shaped cover centred on a recumbent bear, the exterior decorated in relief with a dragon and phoenix striding amidst vine scrolls.

Each 11.5cm (4 1/2in) high (4).

£8,000 - 12,000

CNY71,000 - 110,000

漢 銅鎏金龍鳳紋車軸飾 一組四件

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港



8



9

8*

AN ARCHAIC BRONZE HALBERD BLADE, GE

Western Han Dynasty, Dian culture

The curving blade cast with geometric pattern and swirls leading to a pair of forked wings, the shaft set with two narrow rectangular slits for attachment.

21.7cm (8 5/8in) long

£3,000 - 5,000

CNY27,000 - 45,000

西漢滇文化 青銅漩渦紋曲援戈

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港

Compare a similar bronze halberd blade, excavated from Jiangchuan, Yunnan Province, illustrated in *The Complete Works of Yunnan National Fine Arts. Bronze Arts of the Dian Kingdom*, Kunming, 2000, p.123, no.113.

9*

AN ARCHAIC BRONZE OPENWORK 'DRAGON' HALBERD BLADE, GE

Late Eastern Zhou Dynasty

The bevelled and pointed blade cast emerging from a finial in the form of a reticulated dragon and its kin, rising from a hollow oval socket.

12.5cm (4 7/8in) long

£2,000 - 3,000

CNY18,000 - 27,000

東周末 青銅蟠螭紋戈

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港

10*

A RARE ARCHAIC BRONZE 'PHOENIX' RITUAL WINE VESSEL AND COVER, HU

Zhou Dynasty

Supported on a pronounced spreading foot, cast to each side of the body with two wide registers each containing a pair of confront phoenixes reserved on a dense *leiwen* ground, detailed with bossed eyes and stylised plumage, separated by two further bands with similar decorations, the gently tapering neck flanked by a pair of tubular handles, surmounted by a cover with everted rim cast with a pair of rectangular apertures.

40.8cm (16in) high (2).

£4,000 - 6,000

CNY36,000 - 53,000

周 青銅夔鳳紋蓋壺

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港



10



11

11*

THREE RARE ARCHAIC BRONZE 'MOUNTAIN' MUSICAL TURNERS

Han Dynasty

Each well cast in the form of an Immortal island with protruding mountain peaks emerging from a ground of crashing waves, interspersed with mythical animals, the finials cast on hollow square shafts.

The largest 6.9cm (2 5/8in) high (3).

£5,000 - 8,000

CNY45,000 - 71,000

漢 銅博山式琴鈕 一組三件

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港

Compare with four similar gilt-bronze bridges for stringed instruments, Western Han dynasty, excavated from the tomb of the King of Nanyue in 1983, Xianggangshan, Guangzhou, similarly cast in the shape of layered mountains interspersed with mythical animals, illustrated by J.Lin ed., *The Search for Immortality: Tomb Treasures of Han China*, Cambridge, 2012, p.246, no.117.

12*

A RARE SILVER FILIGREE OPENWORK PERFUMIER

Tang Dynasty

Of spherical form, the reticulated exterior of the vessel worked with an intricate pattern of scrolling foliage issuing small blossoms, the interior set with two concentric rings holding a suspended hemispherical cup.

6.2cm (2 1/2in) diam.

£3,000 - 5,000

CNY27,000 - 45,000

唐 銀花絲蔓草忍冬紋香薰

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港

Compare with two similar silver openwork incense burners, Tang dynasty, both of spherical form similarly decorated with leafy tendrils but interspersed with birds, illustrated in B.Gyllensvard, *Chinese Gold and Silver in the Carl Kempe Collection*, New York, 1971, p.49, pl.44; later sold at Sotheby's London, 14 May 2008, lots 56 and 57.



12 (two views)



A MAGNIFICENT AND LARGE OLIVE-
GREEN-GLAZED VASE AND COVER
NORTHERN QI DYNASTY





13*

A MAGNIFICENT AND LARGE OLIVE-GREEN-GLAZED VASE AND COVER

Northern Qi Dynasty

Robustly potted, the baluster body raised on a tall spreading foot encircled by a band of radiating lotus petals, the lower body decorated with slender chicken-headed columns leading to eight roundels variously containing lotus flower heads and mythical animals, all beneath two relief registers of lotus lappets above tiger heads issuing acanthus leaves, the high shoulder applied with three strap handles, rising to a gently flaring neck with two registers of cartouches containing the image of the Buddha and floral sprays alternated with lion masks, all covered under an olive-green glaze, the domed cover decorated with eight acanthus leaves radiating from a bud-shaped finial, fitted box.

65cm (25 5/8in) high (3).

£50,000 - 80,000

CNY450,000 - 710,000

北齊 青釉貼蓮瓣獸面帶蓋花樽

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港





Compare two similar green-glazed vases, *zun*, Northern Qi dynasty, unearthed in 1948 and currently in the Palace Museum, Beijing, both of similar form moulded with lotus petals, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Jin and Tang Dynasties*, Hong Kong, 1996, pp.61-63, nos.56-57. Another similar green-glazed vase, North Dynasties, was excavated from the tomb of Feng Zihui in Jing Prefecture, Hebei Province, dated 565, illustrated by Imai Atsushi, *Chugoku no Toji 4: Seiji*, Tokyo, 1997, no.15.

For a related green-glazed earthenware jar and cover, Northern Qi dynasty, of similar shape and decoration but smaller in size, see G.Eskenazi and H.Elias, *A Dealer's Hand: The Chinese Art World Through the Eyes of Giuseppe Eskenazi*, p.253, pl.201.

The result of Oxford Authentication Ltd. thermoluminescence test no.C109g14 dated 9 June 2009, is consistent with the dating of this lot.



Image courtesy of the Palace Museum, Beijing







14

14*

A FINE SMALL XINGYAO WHITE-GLAZED EWER

Tang Dynasty

Elegantly modelled with a slender ovoid body rising to a flaring rim, applied with a short spout to one side of the shoulder and a lion-shaped handle to the other side of the rim, all under a creamy-white glaze, fitted box.

10cm (4in) high (2).

£3,000 - 5,000

CNY27,000 - 45,000

唐 刑窯白釉獅耳小注壺

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港

Compare a similar Xingyao lion-handled ewer, Tang dynasty, of similar size and ovoid form potted with a short spout and lion handle, illustrated by B.Gyllensvärd in *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1965, p.100, no.289. Another related white-glazed ewer, 9th century, Late Tang dynasty, formerly in the Eurmoropoulos collection, now in the Victoria and Albert Museum, London, of similar form modelled with a similar lion handle, is illustrated by S.Pierson, *Chinese Ceramics*, London, 2009, p.19, no.18.

15*

A FINE XINGYAO LION-HANDLED EWER

Tang Dynasty

Of ovoid form rising to a gently waisted neck, applied to one side of the high shoulder with a short spout shaped as the head of a mythical beast, the other side flanked by a handle modelled in the form of a Buddhist lion clambering on the rim, all under an attractive glaze of creamy-white tone, fitted box.

19.5cm (7 5/8in) high (2).

£6,000 - 8,000

CNY53,000 - 71,000

唐 刑窯白釉獅耳執壺

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港

Compare with a related white-glazed ewer, 9th century, Late Tang dynasty, formerly in the Eurmoropoulos collection, now in the Victoria and Albert Museum, London, of similar form modelled with a lion handle, illustrated by S.Pierson, *Chinese Ceramics*, London, 2009, p.19, no.18. Another related Xingyao ewer, Tang dynasty, of similar size and form but with a strap handle, is illustrated by B.Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1965, p.100, no.286.

A related white-glazed ewer, Tang dynasty, similarly modelled with a lion handle and beast spout, was sold at Christie's New York, 26 March 2003, lot 206.



15



16*

A RARE SMALL YUEYAO 'LOTUS-BUD' JAR AND COVER

Five Dynasties

The ovoid body raising to a high angled shoulder applied with three loop handles, moulded to the exterior with overlapping lotus petals, all under a thin glaze of pale olive-green tone, the flat cover similarly shaped with overlapping petals centred on a finial in the form of a curling bud, fitted box.

11.5cm (4 1/2in) high (3).

£3,000 - 5,000

CNY27,000 - 45,000

五代 越窯青釉仰覆蓮紋小蓋罐

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港



17*

A GREEN-GLAZED 'LOTUS-PETAL' JAR, GUAN

Tang Dynasty

The globular jar potted with a straight neck and a slightly-spreading foot, moulded to the exterior with two registers of lotus petals, the high shoulder applied with four angular strap handles, all covered under a lustrous glaze of beige tone suffused with green patches, fitted box. 17.5cm (6 7/8in) high (2).

£4,000 - 6,000

CNY36,000 - 53,000

唐 青釉蓮紋罐

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港

Compare a related white-glazed ewer, Northern Qi dynasty, excavated from the tomb of Fan Cui, Anyang in 1971, now in the Henan Provincial Museum, of similar globular shape applied with strap handles and decorated with moulded lotus petals, illustrated in *Zhongguo Meishu Quanji, Gongyi Meishu bian Vol. 1: Taoci (Shang)*, Shanghai, p.190, no.234.

The result of C-Link Research & Development Ltd. thermoluminescence test no.C117j83 dated 4 October 2017, is consistent with the dating of this lot.



18

18*

THREE SANCAI 'FLORAL' DISHES

Liao Dynasty

Comprising an oval foliate dish, the shallow interior decorated with three lotus buds highlighted in green and amber reserved on a straw-coloured incised ground, bordered by a band of floral scrolls around the flat rim, 26cm (10 1/8in) wide; and a pair of eight-lobed dishes, each moulded in the centre with a large flower head surrounded by eight further flower heads highlighted in amber tone, all reserved on a green-glazed incised ground, each 13.8cm (5 3/8in) diam., fitted boxes. (5).

£4,000 - 6,000

CNY36,000 - 53,000

遼 三彩印花海棠長盤及花口盤一對

Provenance:

The oval dish: John Sparks Ltd., London (label)
The Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：

海棠長盤購自倫敦古董商John Sparks Ltd. (標貼)
思源堂收藏，於約1980至1990年代購自香港

Compare similar *sancai* oval and lobed dishes, Liao dynasty, of similar form and pattern, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, nos.254 and 255. See also related *sancai* oval and lobed dishes, late Liao dynasty, illustrated in *Song Ceramics from the Kwan Collection*, Hong Kong, 1994, nos.185 and 186.

19*

A RARE GREEN-GLAZED BALUSTER FLASK

Liao Dynasty

Moulded to the exterior with clusters formed of sea shells and beaded whorls beneath bands of pendants to the high shoulder, the sides with two applied strap handles, all under an attractive olive-green glaze, fitted box. 29.2cm (11 1/2in) high (2).

£4,000 - 6,000

CNY36,000 - 53,000

遼 青釉貼花穿帶瓶

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：

思源堂收藏，於約1980至1990年代購自香港

Compare a related stoneware flask, Liao dynasty, late 10th – early 11th century, formerly in the Eumorfopoulos collection, now in the Victoria and Albert Museum, London, of similar form applied with strap handles, illustrated by R.Kerr, *Song Dynasty Ceramics*, London, 2004, p.68, no.64.

The result of C-Link Research & Development Ltd. thermoluminescence test no.8729YL10 dated 3 November 2010, is consistent with the dating of this lot.



19



20*

A FINE AND RARE CIZHOU 'PEONY-SCROLL' CARVED GLOBULAR JAR

Northern Song/Jin Dynasty

Of globular form supported on a short and slightly spreading foot, the exterior covered with white slip, carved with a register containing three large peony blossoms borne on an undulating meander issuing large foliate leaves silhouetted against the russet-coloured body, fitted box. 15.2cm (6in) high (2).

£6,000 - 8,000

CNY53,000 - 71,000

北宋/金 磁州窯白釉剔纏枝牡丹紋罐

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港

Compare a related Cizhou carved globular jar, late Northern Song dynasty, the exterior carved through the white slip with floral scroll design, illustrated in *Song Ceramics from the Kwan Collection*, Hong Kong, 1994, pp.326-327, no.145.

A related Cizhou carved globular jar and cover, Northern Song dynasty, decorated with carved peony scrolls, was sold in our Hong Kong Rooms, 9 October 2014, lot 195.

21*

A RARE CIZHOU 'PEONY-SCROLL' CARVED EWER

Northern Song/Jin Dynasty

The compressed globular body raised on a short and slightly spreading foot, the body carved with four large peony blossoms borne on leafy scrolling foliage, reserved on a dense ring-punched ground, the wide shoulder similarly decorated with floral scrolls, beneath a cylindrical neck flanked by a short spout and strap handle, fitted box.

16.3cm (6 3.8in) high (2).

£8,000 - 12,000

CNY71,000 - 110,000

北宋/金 磁州窯白釉珍珠地刻牡丹執壺

Provenance: Susan Chen collection, no.132

The Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：

陳淑貞收藏，藏品132號

思源堂收藏，於約1980至1990年代購自香港

Compare with a related Cizhou white-glazed ewer, Northern Song dynasty in the Tokyo National Museum, of similar form with a slender cylindrical neck and strap handle but carved through the white slip with floral decoration, illustrated in *Illustrated Catalogue of Tokyo National Museum: Chinese Ceramics II*, Tokyo, 1990, p.189, no.Hoyi2. Another related Cizhou carved vase, *meiping*, Song dynasty, in the Laiyantang collection, carved with a similar ring-punched ground but decorated with chrysanthemums, is illustrated in *Song Ceramics from the Laiyantang Collection*, 2010, p.76, no.29.

The result of C-Link Research & Development Ltd. thermoluminescence test no.129YL05 dated 3 November 2010, is consistent with the dating of this lot.





22

22*

A RARE CIZHOU BLACK-GLAZED WHITE-RIMMED 'LOTUS-BUD' JAR

Northern Song Dynasty

Of globular form, covered under a lustrous glaze of dark brown stopping short of the dressed purple-brown colour foot, the rim slip-decorated with a white band, velvet box.

11cm (4 3/8in) wide (2).

£3,000 - 5,000

CNY27,000 - 45,000

北宋 磁州窯黑釉白沿小罐

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港

Compare a related brownish-black-glazed jar, Henan ware, Northern Song dynasty, of similar lotus-bud form but without a white-glazed band to the rim, illustrated by B.Gyllensvärd in *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1965, p.94, no.266.

23*

A VERY RARE CIZHOU 'OIL-SPOT' WHITE-RIMMED TEA BOWL

Northern Song Dynasty

With deep rounded sides supported on a short foot, covered under a lustrous black glaze suffused with a dense pattern of silver 'oil spots', thinning to the exposed biscuit foot dressed in dark brown tone, fitted box.

13cm (5 1/8in) diam. (2).

£10,000 - 15,000

CNY89,000 - 130,000

北宋 磁州窯油滴白沿盃

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港

Compare a similar black-glazed 'oil-spot' white rimmed bowl, 12th-13th century, in the Fujita Museum, Osaka, illustrated in *Ceramic Art of the World, Vol. 12: Sung Dynasty*, Tokyo, 1977, p.256, pl.260. A related Cizhou white-rimmed black-glazed bowl, Northern Song dynasty, of similar form and size but decorated with russet streaks, was sold at Sotheby's Hong Kong, 1-2 June 2017, lot 419.

The result of Oxford Authentication Ltd. thermoluminescence test no.P107j8 dated 4 April 2007, is consistent with the dating of this lot.



23 (two views)

24*

**A FINE AND RARE CIZHOU CARVED PEAR-SHAPED VASE,
YUHUCHUNPING**

Jin Dynasty

The globular body supported on a short foot elegantly tapered to a slender waisted neck and flaring rim, the exterior covered with a lustrous and attractive dark brown glaze, carved with a wide register of scrolling meander issuing large acanthus leaves, below another similar floral band against the unglazed buff-colour biscuit, fitted box.

27.5cm (10 7/8in) high (2).

£10,000 - 15,000

CNY89,000 - 130,000

金 磁州窯黑釉剔纏枝花卉紋玉壺春瓶

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港

Compare a similar Cizhou carved pear-shaped vase, *Yuhuchunping*, Jin/Yuan dynasty, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl.523. Another related Cizhou carved pear-shaped vase, 13th-14th century, in the Saint Louis Art Museum, is illustrated by R.Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-glazed Ceramics, 400-1400*, Harvard, 1996, pp.189-191, no.68.

A similar Cizhou carved bottle vase, *Yuhuchunping*, Jin dynasty, was sold at Christie's Hong Kong, 27 November 2013, lot 3284.

The result of C-Link Research & Development Ltd. thermoluminescence test no.6380AM20 dated 17 December 2012, is consistent with the dating of this lot.





25

25*

A VERY RARE SMALL JIZHOU RESERVE-DECORATED 'ELEPHANT' JAR

Southern Song Dynasty

The high shoulder rising to a delicately everted rim, flanked by a pair of small loop handles, the body painted on each side with a standing tusked elephant reserved on a ground of dark-brown wash, fitted box. 9.5cm (3 3/4in) high. (2).

£6,000 - 8,000

CNY53,000 - 71,000

南宋 吉州窯黑釉剔刻瑞象小瓶

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港

26*

A FINE AND VERY RARE JIZHOU RESIST-DECORATED 'DOUBLE PHOENIX' BALUSTER VASE, MEIPING

Southern Song Dynasty

The baluster body raising to a high shoulder, short tapering neck and lipped rim, resist-decorated to the exterior with two pairs of confronted phoenix detailed with long feathered tail and plumage, separated by billowing clouds, reserved on a dark brown glaze, fitted box. 28.5cm (11 1/4in) high (2).

£6,000 - 8,000

CNY53,000 - 71,000

南宋 吉州窯黑釉剔刻鳳凰紋梅瓶

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港

Compare a very similar Jizhou resist-decorated vase, *meiping*, Southern Song to Yuan dynasty, 13th-14th century, in the Arthur M. Sackler Museum, similarly glazed dark-brown and resist-decorated with a pair of phoenix, illustrated by R.Mowry *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-glazed Ceramics, 400-1400*, Harvard, 1996, pp.253-255, no.103.

A related Cizhou resist-decorated and carved brown-glazed vase, *meiping*, Southern Song dynasty, of similar form but decorated with prunus branches, was sold at Christie's Hong Kong, 4 April 2017, lot 109.





27*

**A VERY FINE AND RARE SMALL JIZHOU 'TEA-LEAF-PATTERN'
TEA BOWL**

Southern Song Dynasty

Elegantly potted with deep rounded sides rising to a slightly everted rim, the bowl covered with an even and attractive brownish-black glaze, resist-decorated with a buff-coloured leaf to the interior, fitted box.

10.7cm (4 1/4in) diam. (2).

£4,000 - 6,000

CNY36,000 - 53,000

南宋 吉州窯黑釉木葉盞

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港



28*

A RARE JIZHOU 'TEA-LEAF-PATTERN' BOWL

Southern Song Dynasty

Of conical form with gently sloping sides, covered with an attractive brownish-black glaze stopping short of the biscuit foot, the interior resist-decorated with a buff-coloured leaf revealing its veins, fitted box.
10.8cm (4 1/4in) diam. (2).

£4,000 - 6,000

CNY36,000 - 53,000

南宋 吉州窯黑釉木葉盞

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港



29*

**A FINE AND RARE JIZHOU PAPER-CUT-OUT 'FLOWER
SPRAYS' BOWL**

Southern Song Dynasty

With gently rounded sides rising to a slightly everted rim, the interior with three resist-decorated flower sprays reserved on a speckled russet ground, the exterior with a dark brown glaze stopping above the biscuit foot, fitted box.

12.2cm (4 7/8in) diam. (2).

£3,000 - 5,000

CNY27,000 - 45,000

南宋 吉州窯剪紙貼花紋盃

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港



30*

**A FINE AND RARE JIZHOU PAPER-CUT-OUT
'PRUNUS-BLOSSOMS' BOWL**

Southern Song Dynasty

Decorated to the interior of the flared sides with scattered prunus blossoms applied in resist technique, reserved on a speckled russet ground, the exterior covered in a dark brown glaze stopping above the brown-slip-dressed foot, fitted box.

12.3cm (4 7/8in) diam. (2).

£5,000 - 8,000

CNY45,000 - 71,000

南宋 吉州窯剪紙貼梅花紋盃

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港

Compare a similar Jizhou paper-cut 'prunus' bowl, Southern Song dynasty, illustrated in *Song Ceramics from the Kwan Collection*, Hong Kong, 1994, p.382, no.173.

A related Jizhou paper-cut 'prunus' bowl, Southern Song dynasty, was sold at Sotheby's Hong Kong, 2-3 June 2016, lot 618.

31*

**A FINE AND RARE JIZHOU TORTOISESHELL-GLAZED
PAPER-CUT-OUT 'AUSPICIOUS CHARACTERS' BOWL**

Southern Song Dynasty

Of conical shape with steep sloping sides, the interior applied with three resist-decorated quatrefoil cartouches, each enclosing four auspicious characters reserved on a speckled russet ground, the exterior covered with a dark-brown glaze with beige splashes, fitted box.

11.5cm (4 1/2in) diam. (2).

£5,000 - 8,000

CNY45,000 - 71,000

南宋 吉州窯仿玳瑁釉剪紙貼花文字盞

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港

The quatrefoil cartouches are enclosed with auspicious characters reading *Jinyu Mantang* 金玉滿堂, which may be translated as 'may gold and jade fill your household'; *Changming Fugui* 長命富貴, 'longevity and wealth'; and *Fushou Kangrong* 福壽康榮, or 'wealth, longevity, health and peace'.

Compare a similar Jizhou paper-cut bowl, Southern Song dynasty, in the Victoria and Albert Museum, London, similarly decorated with three quatrefoil cartouches enclosing auspicious characters, illustrated by R.Kerr, *Song Dynasty Ceramics*, London, 2004, p.109, pl.110. For another similar Jizhou paper-cut bowl, from the Kwong Yee Che Tong collection, see *The Multiplicity of Simplicity: Monochrome wares from the Song to the Yuan Dynasties*, Hong Kong, 2012, pp.264-265, no.108.

A similar Jizhou paper-cut bowl, Southern Song dynasty, was sold at Sotheby's New York, 13-14 September 2016, lot 121.





(two views)

32*

A FINE JIANYAO RUSSET-SPLASHED BOWL

Southern Song Dynasty

Modelled with steep sloping sides rising to an unglazed russet rim, all under a lustrous black glaze with russet-brown patches and streaks arranged in concentric layers, stopping above the biscuit foot, fitted box.
13cm (5 1/8in) diam. (2).

£5,000 - 8,000

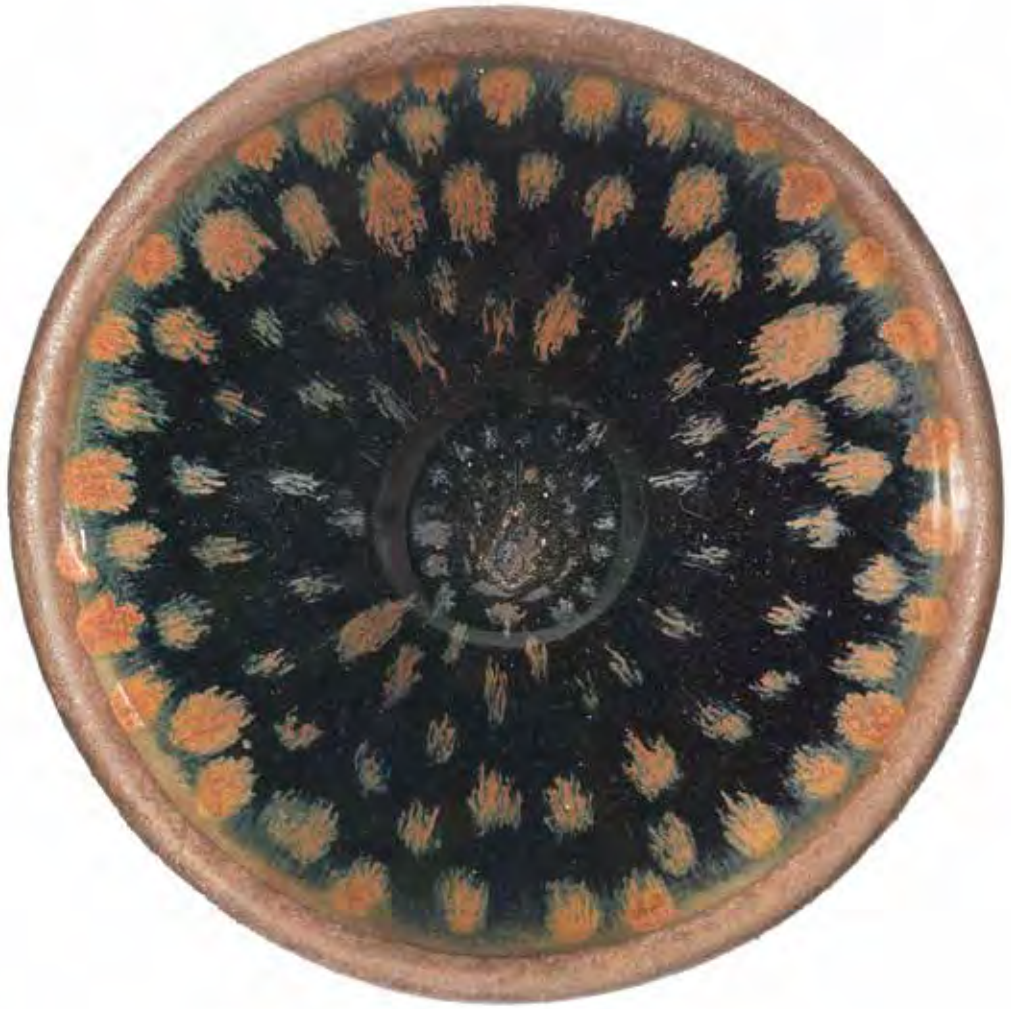
CNY45,000 - 71,000

南宋 建窯褐斑盃

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港





(two views)



33

33*

A FINE YAOZHOU CELADON-GLAZED 'FOUR FISH' MOULDED BOWL

Northern Song Dynasty

Delicately potted with steep sloping sides rising to a slightly-everted rim, the interior elaborately moulded with four scaly fish swimming amidst dense foaming waves, a seashell at the centre, the exterior with radiating ribbed design, all under a thin pale olive-green glaze, fitted box.

11.7cm (4 5/8in) diam. (2).

£2,500 - 3,500

CNY22,000 - 31,000

北宋 耀州窯青釉印海水瑞獸紋盤

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港

Compare a similar pair of Yaozhou celadon-glazed bowls, Northern Song dynasty, illustrated by R.Scott, *Percival David Foundation of Chinese Art*, London, 1989, p.44, no.27. Another related Yaozhou celadon-glazed bowl, similarly decorated with fish on a ground of waves, but without a shell at the centre, is illustrated in *Song Ceramics from the Kwan Collection*, Hong Kong, 1994, pp.200-201, no.82.

34*

A RARE QINGBAI-GLAZED 'CHRYSANTHEMUM-BUD' LOBED STEM CUP

Song Dynasty

Delicately potted with a foliate rim supported on a short flaring foot, the lobed body moulded with radiating chrysanthemum petals, a flower head to the interior, all covered under a lustrous glaze of bluish-green tone, fitted box.

11cm (4 3/8in) diam. (2).

£3,000 - 5,000

CNY27,000 - 45,000

宋 青白釉菊瓣盃

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港



34 (two views)

35*

A RARE SMALL QINGBAI-GLAZED FIGURE OF A SEATED BODHISATTVA

Southern Song Dynasty

The deity with a benign face dressed in elaborate headdress and long robe, flanked by a perched bird beside his right foot and a slender vase to the other side, seated in a rocky grotto underneath an arch of scrolling clouds around a small image of the Buddha, all under a lustrous glaze of pale green tone, fitted box.

15.5cm (6 1/8in) high (2).

£2,000 - 3,000

CNY18,000 - 27,000

南宋 青白釉菩薩坐窟像

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港

The result of Oxford Authentication Ltd. thermoluminescence test no.P106w41 dated 12 September 2006, is consistent with the dating of this lot.



35

36*

**A FINE AND RARE SMALL JUNYAO 'CHRYSANTHEMUM'
PETAL-RIMMED DISH**

13th/14th century

The shallow curved sides moulded in the shape of chrysanthemum petals, all under a lavender-blue glaze thinning to a mushroom tone at the rim and on the folds, fitted box.

13cm (5 1/8in) diam. (2).

£8,000 - 12,000

CNY71,000 - 110,000

十三/十四世紀 鈞窯天青釉菊花口小盤

Provenance: R. Randolph Richmond collection (label)

Mathias Komor, New York (label)

The Sze Yuan Tang collection, acquired in Hong Kong circa

1980s-1990s

來源：

R. Randolph Richmond舊藏（標貼）

紐約古董商Mathias Komor（標貼）

思源堂收藏，於約1980至1990年代購自香港

The chrysanthemum petal rim, as seen on the present lot, is rare but examples from other regional kilns of the Song dynasty are known. For a related Qingbai-glazed chrysanthemum petal-rimmed dish, Song dynasty, see *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, p.173, no.157.

Compare a related Junyao dish, in the Sir Percival David collection, in the British Museum, London, of similar size but with an eight-lobed petal rim, illustrated by S.Pierson and S.McCausland in *Song Ceramics: Objects of Admiration*, London, 2003, pp.46-47, no.13.





37*

A RARE LONGQUAN CELADON-GLAZED 'EIGHT IMMORTALS' BALUSTER VASE, MEIPING

Yuan Dynasty

The baluster body supported on a tapering foot rising to a high shoulder and short flaring rim, moulded to the eight facets with cartouches enclosing the Eight Immortals amidst billowing clouds, in between further cartouches enclosing floral sprays, covered all under an attractive glaze of olive-green tone, fitted box.

26cm (10 1/4in) high (2).

£15,000 - 20,000
CNY130,000 - 180,000

元 龍泉青釉印八仙紋八方梅瓶

Provenance: the Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港

Compare a related Longquan celadon-glazed vase, *meiping*, Yuan dynasty, of similar octagonal form and decoration but with unglazed figural panels, in the Percival David collection, illustrated in *Imperial Taste: Chinese Ceramics from the Percival David Foundation*, San Francisco, 1989, pp.48-49, no.23.

A related Longquan celadon-glazed octagonal vase, *meiping*, Yuan dynasty, of similar form and decoration but with iron spots, was sold at Christie's Hong Kong, 30 November 2011, lot 3010.

The result of Oxford Authentication Ltd. thermoluminescence test no.P103x58 dated 25 November 2003, is consistent with the dating of this lot.





38

38*

AN YIXING STONWARE TEAPOT AND COVER

Jingxi two-character seal mark, Early Qing Dynasty
Of square form with curving sides, the rounded
body flanked by a short tapering spout and a loop
handle, mounted with gilt-metal and connected by a
chain to the finial of the cover.
11.5cm (4 1/2in) wide (2).

£5,000 - 8,000
CNY45,000 - 71,000

清初 段泥嵌銅鑲金方壺
「荊溪」篆文圓印

Provenance: the Sze Yuan Tang collection,
acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港



39

39*

**AN YIXING STONWARE MOULDED 'PRUNUS'
TEAPOT AND COVER**

18th century
The rectangular teapot with curving sides supported
on four bracket feet, moulded to each side of
the body with lotus sprays and prunus branches
within key-fret borders, flanked by a short curving
spout and loop handle modelled in the form of tree
branches detailed with burls, the cover decorated
with small prunus blossoms surmounted by a
prunus-branch handle, fitted box.
14.8cm (5 7/8in) wide (3).

£2,000 - 3,000
CNY18,000 - 27,000

十八世紀 宜興紫砂印梅花紋方壺

Provenance: the Sze Yuan Tang collection,
acquired in Hong Kong circa 1980s-1990s

來源：思源堂收藏，於約1980至1990年代購自香港



40*

AN YIXING STONEWARE MOULDED 'DRAGON MEDALLIONS' BOWL

Chen Jinghou zhi seal mark, Qianlong
Potted with deep rounded sides rising to a gently flaring rim supported on a short straight foot, moulded to the exterior with five relief cartouches each encompassing a wrathful four-clawed dragon striding amidst scrolling clouds, beneath a band of stylised *shou* characters to the rim, the stoneware of creamy-beige tone suffused with brownish-red inclusions, fitted box.
20cm (7 7/8in) diam. (2).

£8,000 - 12,000
CNY71,000 - 110,000

清乾隆 段泥摻砂龍紋萬壽大碗
「陳觀侯製」篆文方印

Provenance: Sydney L. Moss Ltd., London, 1983
Mr and Mrs Gerald Hawthorn collection
Sold in our Hong Kong Rooms, 28 November 2011, lot 215
The Sze Yuan Tang collection

來源：
倫敦古董商Sydney L. Moss Ltd. · 1983年
好善緣舊藏
2011年11月28日於香港邦瀚斯拍賣，拍品215號
思源堂收藏

Compare a related bowl by Chen Jinhou, 18th century, impressed with the same seal mark of the potter but decorated with stylised dragons, illustrated by K.S.Lo, *The Stonewares of Yixing: From the Ming Period to the Present Day*, Hong Kong, 1986, p.239, no.169.

A very similar Yixing bowl, impressed Chen Jinhou zhi seal mark, 18th century, was sold in these Rooms, 8 November 2012, lot 134.





41

THE PROPERTY OF A NOBLEMAN 男爵藏品
Lots 41 - 42

41
A RARE LARGE PAINTED POTTERY MODEL OF AN OX

Tang Dynasty
The powerful animal naturalistically modelled standing four-square with its head held confidently high, with flaring nostrils and bulging eyes beneath a pair of U-shaped horns, retaining some original red pigment. 43.8cm (17 1/4in) long.

£3,000 - 5,000
CNY27,000 - 45,000

唐 陶胎水牛俑

Provenance: a distinguished European private collection

來源：顯貴歐洲私人收藏

The result of Oxford Authentication Ltd. thermoluminescence test no.C102a21 dated 17 January 2002, is consistent with the dating of this lot.

42
A PAINTED POTTERY MODEL OF A CAPARISONED HORSE

Eastern Wei Dynasty
Naturalistically modelled standing foursquare on a rectangular base with a long arched neck and elongated head, lavishly caparisoned with a horned and tassel-hung bridle, tasselled and medallion-applied crupper, a long knotted cloth draped over the saddle, with traces of white, red, and gold pigments. 45cm (17 6/8in) high

£5,000 - 8,000
CNY45,000 - 71,000

東魏 陶胎馬俑

Provenance: a distinguished European private collection

來源：顯貴歐洲私人收藏

The result of a thermoluminescence test, Oxford Authentication Ltd., No.C198t55 dated 28 July 1998, is consistent with the dating of this lot.



Carefully fashioned with close attention to detail such as detailed harnesses embellished with conch shells and bells, and floating blankets that resembled flowing wings, the horse is a fine example of the limited sculptural production of the Wei dynasty that has survived to this date. It is possible that the horse may have been imported from the Central Asian region of Ferghana, whose horses were highly favoured by the Chinese Imperial Court and upper classes for their spirit and vitality.

Compare a similar horse, Wei dynasty, illustrated in *The Tsui Museum of Art: Chinese Ceramics, Neolithic to Liao*, vol.1, Hong Kong, 1993, no.71; and another, which was sold at Christie's New York, 22 March 1999, lot 221.

THE PROPERTY OF A LADY 女士藏品

43

A RARE SANCAI-GLAZED POTTERY AMPHORA

Tang Dynasty

The elegantly-tapering ovoid body raised on a flat base, the rounded shoulders, reel-shaped neck and confronted dragon-headed handles that grasp the cup-shaped mouth splash-glazed in amber, green and cream, stopping in an irregular line above the buff unglazed lower body. 38.6cm (15 1/4in) high.

£8,000 - 12,000

CNY71,000 - 110,000

唐 三彩雙龍盤口尊

Provenance: an English private collection

來源：英國私人收藏

Compare with a similar sancai-glazed amphora, Tang dynasty, similarly applied with a pair of dragon-head handles, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl.330.

A similar sancai-glazed pottery amphora, Tang dynasty, was sold at Christie's New York, 21-22 March 2013, lot 1165.







44

THE PROPERTY OF A LADY 女士藏品

44

A SMALL JIZHOU 'TORTOISE-SHELL'-GLAZED BOWL

Southern Song Dynasty

Elegantly potted with conical sides, covered with a glaze of mottled amber and creamy-brown irregular splashes on a dark brown-black glaze imitating tortoiseshell, the glaze ending irregularly at the foot to expose the buff-coloured ware.

10.8cm (4 1/4in) diam.

£2,000 - 3,000

CNY18,000 - 27,000

宋 吉州窯仿玳瑁釉盃

Provenance: an English private collection

來源：英國私人收藏

THE PROPERTY OF A GENTLEMAN 士紳藏品

Lots 45 - 46

45

A SMALL DINGYAO CARVED 'LOTUS' BOWL

Northern Song Dynasty

Delicately potted with deep rounded sides raised on a short foot, freely carved to the interior with a lotus flower borne on a long meandering stem issuing day-lilies and foliate leaves, all covered under an attractive ivory-white glaze.

11.5cm (4 1/2in) diam.

£4,000 - 6,000

CNY36,000 - 53,000

北宋 定窯白釉刻蓮紋盃

Provenance: Gulbenkian Museum, Durham, no.ACRN W.H.R.12 (label)
A distinguished German private collection

來源：

英國杜倫古爾本基安博物館，藏品編號ACRN W.H.R.12 (標貼)
顯貴德國私人收藏

46

A DINGYAO CARVED 'LOTUS' DISH

Northern Song Dynasty

Elegantly potted with shallow sides, the interior finely carved with a medallion enclosing a blossoming lotus borne on undulating stems issuing curling leaves, the glaze of creamy-white tone, the rim unglazed.

11.9cm (4 6/8in) diam.

£2,000 - 3,000

CNY18,000 - 27,000

北宋 定窯白釉刻蓮紋盤

Provenance: a distinguished German private collection

來源：顯貴德國私人收藏



45



46

**THE PROPERTY OF AN ENGLISH FAMILY 英國
家族藏品**

47

**A RARE QINGBAI-GLAZED CARVED 'LOTUS'
BARBED-RIM DISH**

Southern Song Dynasty

The rounded sides rising to a barbed rim divided into six bracket foliations, freely carved to the interior with lotus flowers below a meandering floral band, covered overall with a translucent pale blue-tinted glaze stopping above the base revealing the white body. 20cm (7 7/8in) diam.

**£4,000 - 6,000
CNY36,000 - 53,000**

南宋 青白釉刻蓮紋棱口盤

Provenance: Bluett & Sons Ltd., London (label)
An English private collection

來源：
倫敦古董商Bluett & Sons Ltd. (標貼)
英國私人收藏

Compare with a similar Qingbai-glazed carved bracket-lobed dish, Southern Song/Yuan dynasty, which was sold at Christie's New York, 17-18 March 2016, lot 1542.

THE PROPERTY OF A GENTLEMAN 士紳藏品

48

A JUNYAO-GLAZED PURPLE-SPLASHED BOWL

Yuan Dynasty

Elegantly potted with steep rounded sides and a short tapering foot, covered with a thick glaze of lustrous lavender-blue tone, thinning to a greyish hue towards the rim with *kiritsugi*, with an irregularly-shaped splash of reddish purple in the interior, fitted box. 18cm (7 1/8in) diam. (2).

**£2,500 - 4,000
CNY22,000 - 36,000**

元 鈞窯天青釉紫斑盃

Provenance: an English private collection

來源：英國私人收藏

47

48



49



50

THE PROPERTY OF A LADY 女士藏品
Lots 49 - 50

49
A LONGQUAN CELADON-GLAZED FIVE-SPOUTED JAR AND COVER

Song Dynasty
Thickly potted with an ovoid body of five horizontal lobes tapering toward the top, carved with rows of upright lotus petals beneath a band carved with vertical lines, set with five short cylindrical spouts, the cover with a jar-shaped finial, covered overall with a lustrous olive-green glaze. 30cm (11 3/4in) high. (2).

£3,000 - 5,000
CNY27,000 - 45,000

宋 龍泉青釉蓮瓣紋五嘴蓋罍

Provenance: Sotheby's London, 7 June 1988, lot 209
An English private collection

來源：
1988年6月7日於倫敦蘇富比拍賣，拍品209號
英國私人收藏

Compare with a smaller related Longquan celadon-glazed jar and cover, Northern Song dynasty, in the National Palace Museum, Taipei, illustrated by Tsai Mei-fen, *Green-Longquan Celadon of the Ming Dynasty*, Taipei, 2009, pl.136.

50
A LONGQUAN CELADON-GLAZED CARVED VASE AND COVER

13th century
Of globular form raising to a waisted neck and a stepped rim, the body carved with layers of overlapping lotus petals, beneath a pair of loop handles to the high shoulder, surmounted by a quatrefoil cover decorated with radiating ribbed design, covered all under an olive-green glaze. 35.5cm (14in) high (2).

£3,000 - 5,000
CNY27,000 - 45,000

十三世紀 龍泉青釉刻蓮瓣紋蓋瓶

Provenance: an English private collection

來源：英國私人收藏



51

THE PROPERTY OF A GENTLEMAN 士紳藏品

51

**A LARGE LONGQUAN CELADON-GLAZED
'PHOENIX-TAIL' VASE**

Circa 1435-1460

Of elegant baluster form, the body moulded with narrow vertical ribs above the foot, the central band with floral scrolls beneath a horizontal rib, the shoulder with further densely scrolling foliate scrolls, the neck with upright plantain-leaf lappets beneath four ribs below the flaring rim, all covered with a rich olive-green glaze.

61.2cm (24 1/8in) high

£6,000 - 10,000

CNY53,000 - 89,000

約1435至1460年 龍泉窯青釉刻花卉紋鳳尾尊

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

Compare a similar but slightly larger, vase dated by inscription to 1454, illustrated in *Illustrated Catalogue of Celadon Wares in the Percival David Foundation of Chinese Art Section 7*, London, 1997, p.35, no.238. The inscription states that the vase was 'respectfully offered to the local temple to be placed before the Buddha, with a prayer for long-life', suggesting that vases such as the present lot would have been considered worthy temple gifts. See also another similar vase illustrated in *The Multiplicity of Simplicity: Monochrome Wares from the Song to the Yuan Dynasties*, Hong Kong, 2012, no.76.

Compare with a related Longquan celadon-glazed phoenix-tail vase, circa 1435-1460, in the National Palace Museum, Taipei, illustrated by Tsai Mei-fen, *Green-Longquan Celadon of the Ming Dynasty*, Taipei, 2009, pl.80.

52

**A LARGE LONGQUAN CELADON-GLAZED
'CASH-PATTERN' DISH**

14th/15th century

Heavily potted, moulded to the interior with a cash and trellis diaper pattern, surrounded by undulating wave-patterns to the gently rounded sides, beneath a scrolling band to the rim, all covered under a thick and lustrous glaze of olive-green colour.

48.8cm (19 2/8in) diam.

£4,000 - 6,000

CNY36,000 - 53,000

十四/十五世紀 龍泉青釉連錢紋刻花大盤



52

THE PROPERTY OF A LADY 女士藏品

53

**A LARGE LONGQUAN CELADON-GLAZED
CARVED DISH**

14th century

Robustly potted with shallow rounded sides, the interior carved with two flowers, the cavetto with a lotus scroll, the short flat rim with a wave pattern, covered overall in a lustrous olive-green glaze, a wide unglazed ring on the base burnt orange-brown with five lightly drilled geometric circles probably as old collector's mark.

44cm (17 1/4in) diam.

£3,000 - 5,000

CNY27,000 - 45,000

十四世紀 龍泉青釉刻折枝花卉紋折沿大盤

Provenance: a British private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今



53



(two views)

54

A RARE LONGQUAN CELADON-GLAZED 'CHRYSANTHEMUM' BOWL

15th century

The deep fluted sides supported on a short foot rising steeply to a scalloped rim, the exterior moulded with rows of petals, covered in a lustrous sea-green glaze except the centre of the interior with an applied chrysanthemum flower in biscuit, the firing ring on the recessed base. 31.9cm (12 1/2in) diam.

£15,000 - 20,000

CNY130,000 - 180,000

十五世紀 龍泉青釉菊瓣大盃

The form of the present bowl is particularly auspicious. Symbolic of autumn, designating the time for good harvest and joviality, the chrysanthemum was also highly regarded for its health-giving properties and auspicious reference relating to immortality. Compare with a related Longquan celadon-glazed bowl, early to mid-14th century, illustrated by J.Ayers and R.Krahl, *Chinese Ceramics in the Topkapi Saray Museum*, Istanbul, 1986, p.246, pl.28.



THE MARCHESE AND MARCHESA TALIANI DE MARCHIO
COLLECTION OF CHINESE ART

Including

MASTERPIECES OF CHINESE
CLASSICAL FURNITURE

Lots 55 - 101







Marchese Taliani de Marchio presenting his credentials

Marchese Taliani was a distinguished Italian diplomat who lived through major historical upheavals of the first half of the 20th century, events whose impact affect all to this day. His first diplomatic appointment was to Berlin in 1912; followed by Constantinople in 1913, where during the First World War he negotiated an agreement for the protection of Italian citizens and interests in the (soon to be partitioned) Ottoman Empire. From 1916 to 1919 he served in St Petersburg, and under the privilege of diplomatic immunity was in a unique position to observe and chronicle first-hand the October Revolution, its day by day development, the subsequent fall of Tsarist Russia and the establishment of the Soviet Republic; from 1919 he served in Rome as Secretary of State for the Ministry of Foreign Affairs; with later assignments to London (1921 - 1923) and again to Constantinople (1924 - 1928), this time as the Republic of Turkey; from 1929 - 1930 he was in Rome as

Head of Protocol of the Ministry of Foreign Affairs; in 1932 he was appointed Italian Ambassador to the Netherlands; in 1938 he was appointed Ambassador to China, where he remained until 1946; and his last diplomatic appointment was in 1951 as Ambassador to Spain until 1952.

Sent to China in 1938 as Ambassador to the Nationalist government of Chiang Kai-shek in Nanjing, he became an acute - and far from humourless, despite the hardships of everyday life - front line eye-witness of the Second Sino-Japanese War, during which the Japanese forces captured the capital and attacked Shanghai. When Mussolini recognised Wang Jingwei's Japanese puppet government, Taliani presented his credentials to him. On 8 September 1943, having refused to swear allegiance to the Italian Social Republic (Republic of Salò), he and his wife, the Archduchess Margaretha d'Austria Toscana (1894 - 1986), were arrested and interned by the Japanese in a concentration camp near Shanghai, where they remained for two years until the end of the war. After the end of hostilities, the new government of Alcide De Gasperi reconfirmed him as Ambassador to China until 1946.

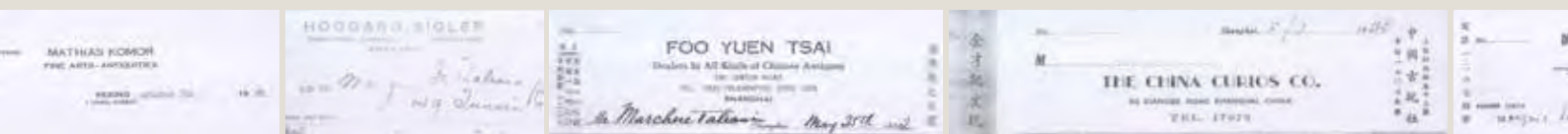
A number of masterpieces of classical Chinese furniture in the collection have been published by the eminent scholar Dr Gustav Ecke in his seminal book *Chinese Domestic Furniture*, Beijing, 1944, as well as Dr Ecke's article devoted to folding chairs, 'Wandlungen Des Faltstuhls: Bemerkungen zur Geschichte der Euraischen Stuhlform' ('Development of the Folding Chair: Observations on Euroasian Chair Forms'), which was published in *Monumenta Serica*, vol.9, 1944.

Many of the purchase invoices survive, providing an important documentation of Chinese art dealers active in Shanghai and Beijing between 1938 and 1946. The majority of the invoices are dated to between December 1938 and July 1943, with a significant gap until April 1946, explained by Marchese and Marchesa Taliani's internment by the Japanese. The long list of dealers demonstrates the vibrant Chinese art market in Shanghai and Beijing in the late 1930s and early 1940s; this list includes the following:

In Shanghai - K. D. Lu, Yee Chun Chang, C. K. Chou, Strehlneek's Gallery of Chinese Art, The Midoh Co., Tung Koo Tsar Chinese Curios & Arts Co., Philip Chu, Zui Wha Curios & Co., T. Y. King & Co., King Koo Chai, Tai Loong & Co., Tin Dao Shan Fang, Y. L. Hong, Chu Tsun Tsai, The China Curios Co., Hsueh Ken Chai, Zung Chang Ziang Co., The Little Pagoda, M. L. Kwauh, Hoggard - Sigler, and Foo Yuen Tsai.

In Beijing - J. Plaut, Jung Hsing Chai, Mathias Komor, Tung Ku Chai Curio and Picture Store, Yi Pao Chai Jade Store, Jung Hsing Chai, Wan E. Cheng, Yung Pao Chia Jade Store, Mario Prodan, and Tung Yi & Co.

Marchese Taliani published three books: *Pietrogrado 1917*, Milan, 1935; *È Morto in Cina*, Milan, 1949; and *Dopoguerra a Shanghai*, Milan, 1958.





Marchesa and Marchese Taliani de Marchio examining objects

上海
羅氏古物有限公司
K. D. LU
100, NANKAI ROAD
HONG KONG

羅氏古物有限公司
K. D. LU
100, NANKAI ROAD
HONG KONG

羅氏古物有限公司
K. D. LU
100, NANKAI ROAD
HONG KONG

ROBERT DRUMMOND
CHINESE ANTIQUES
115 YAN WAI ROAD
HONG KONG

羅氏古物有限公司
K. D. LU
100, NANKAI ROAD
HONG KONG



Gustav and Yuho Ecke; image courtesy of *Orientations*

塔里安利侯爵為意大利著名外交家，出生生涯四十載，見證諸多深厚影響世界格局的歷史事件，並親歷二十世紀前半葉國際局勢風雲驟變、社會動盪不安的歲月。

一九一二年塔翁初次外派至德國柏林任駐館文官，旋於一三年調任土耳其君士坦丁堡。一戰期間為保護意國僑民，極力與鄂圖曼帝國政府談判斡旋，最終促成外交協議，得以維護本國利益。一九一六年，塔翁出使沙俄聖彼得堡。一九一七年初遇俄國政局劇變，先後爆發兩場革命政變；塔翁身為外交人員，得以安全渡過此段動盪歲月，並見證沙俄帝國的崩潰覆亡以及蘇維埃政權的建立。一九一九年，塔翁重返羅馬外交部任職，期間曾短暫外派至倫敦（一九二一至二三年），並再次調遷君士坦丁堡（一九二四至二八年），直至一九二九年轉任外交部參贊；一九三二年榮陞意國駐荷蘭大使，一九三八年再受命出使中華民國，滯留至戰後一九四六年返國。其外交生涯最後公職為駐西班牙大使，在任一年，旋於一九五二年掛冠歸隱。

一九三七年八月淞滬會戰爆發，日軍於吳淞一帶登陸，國軍投入德械師團守衛反擊，浴血奮戰，仍難抵日軍狂轟濫炸，上海繼而失守。國軍精銳消耗殆盡，江浙一帶亦無險可守，南京旋於十二月淪陷。翌年塔翁赴華履新，任意國駐中華民國大使，即目睹侵華戰爭期間淪陷地區遭受日軍蹂躪，民不聊生的慘況。其後，墨索里尼作為軸心國元首之一，承認汪精衛偽國民政府，塔翁代為呈交國書，以示修好。直至一九四三年九月八日，塔翁因堅拒向德傀儡政權意大利社會共和國宣誓效忠，與其髮妻，馬加烈特·奧地利-托斯卡納女大公（一八九四至一九八六年）同遭日軍拘禁，並囚於上海附近的戰俘集中營，直至戰爭結束，日本宣布無條件投降。戰後，獲意國新政府重新委派為駐華大使，直至一九四六年國共內戰全面爆發後離任返國。

在華出使期間，塔翁一直醉心蒐藏中國骨董。所藏的中國古典傢俱，曾由當時著名德裔漢學家古斯塔夫·艾克（Gustav Ecke）深入研究，並於一九四四年北京出版的《Chinese Domestic Furniture（中國室內傢俱）》一書中詳加闡明；另於學術期刊《Monumenta Serica（華裔學志）》第九期中所載的「Wandlungen des Faltstuhls: Bemerkungen zur Geschichte der Euraischen Stuhlform（交椅的演變：歐亞座椅樣式的研探）」一文中，亦作深入探討。

當年塔翁為蒐藏臻品，經常走訪京滬兩地眾多知名骨董商號，其交易發票有幸保存迄今。此筆發票大多可追溯至一九三八年十二月至一九四三年七月之間，隨後直至一九四六年四月之空白期則反映塔翁伉儷遭受牢獄之災的黑暗歲月。當中記錄於上海及北平經營的眾多骨董商號，成為戰時淪陷地區及外國租界內骨董行業艱辛經營的明證。所記述的商號如下：

上海商號包括：鼎盛齋古玩號、義順祥古玩號、周傳記文玩號、史德匱、華古齋號、通古齋古玩號、Philip Chu、粹華古玩公司、金才記文玩、晉古齋文玩號、Tai Loong & Co.、聽濤山房、洪玉記古玩、聚珍齋文玩號、中國古玩社、雪畊齋文玩號、誠昌祥文玩玉石號、協利古玩商店、墨林閣、Hoggard — Sigler及福源齋文玩號。

北京商號則包括：J. Plaut、榮興齋、Mathias Komor、琉璃廠通古齋、義寶齋古玩舖、萬義成古玩玉器店、榮興齋、榮寶齋、龍驥洋行及通藝公司。

塔里安利侯爵曾著書三本，記錄外交生涯點滴，分別為一九三五年於米蘭出版的《Pietrogrado 1917（彼得格勒一九一七）》；一九四九年米蘭出版的《È Morto in Cina（命斃中華）》；以及《Dopoguerra a Shanghai（戰後滬江）》。

CHINESE DOMESTIC
FURNITURE
GUSTAV ECKE

1. E.
Des Herrn Mangner Kolben.
Holl.
Wert aus Sendung.
G. Ecke, Peking, Kathol. Mission.
senden für Sie
vom Lotstuecke
aus gebrauchter
G. Ecke.



WANDLUNGEN DES FALTSTUHL
Bemerkungen zur Geschichte der Eurasischen Stuhlform
von
G. Ecke





THE PROPERTY OF A LADY OF TITLE 女爵藏品
Lots 55 - 101

55

A RARE ARCHAIC BRONZE VESSEL, ZUN

Late Shang Dynasty

Finely cast in relief around the central section of the widely-flaring cylindrical body with *taotie* masks featuring prominent bulbous eyes, all between two thread-relief bands and a *leiwen* band at the spreading foot, the tall flaring neck with upright lappets in scrolling *leiwen* form, the bronze patinated to a mottled light green with malachite encrustation, the interior base cast with an inscription reading 'Ce zuo Fu Gui zun yi', which may be translated as 'Ce made this precious vessel for Fu Gui'.

25.7cm (10 1/8in) high.

£5,000 - 8,000

CNY45,000 - 71,000

商末 青銅饕餮紋尊
「冊乍父癸尊彝」金文鑄款

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).

來源：

佛朗西斯高•瑪利亞·塔里安利•得•馬基奧侯爵 (1887-1968)
及馬加烈特•奧地利-托斯卡納女大公·塔里安利•得•馬基奧女侯爵
(1894-1986) 伉儷收藏

Originally used as ritual wine containers, *zun* vessels appear to have originated in the late Erligang period (ca. BC 1510-1460). These vessels, intended to store wine to sustain ancestors in their afterlife, were made with either angular shoulders or of beaker shape. Compare with a similar bronze wine vessel *zun*, Shang dynasty, from the Victoria and Albert Museum, London, acc.no.M.50-1954.

A LARGE SANDSTONE HEAD OF BUDDHA

Northern Qi Dynasty or later
Carved with slanted downcast eyes, beneath arched brows and well-formed lips curved in a gentle smile, crowned with a foliate tiara ornamented with jewels, and a central image of the Amitabha Buddha, wood stand. 38cm (15in) high (2).

£1,000 - 1,500
CNY8,900 - 13,000

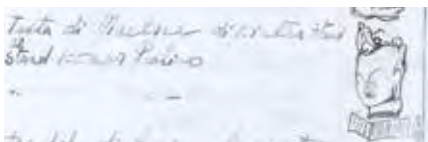
北齊或更晚 砂岩觀音頭像

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).
Acquired from Mathias Komor, Beijing, 7 October 1940.

來源：
佛朗西斯高•瑪利亞·塔里安利•得•馬基奧侯爵 (1887-1968) 及馬加烈特•奧地利-托斯卡納女大公·塔里安利•得•馬基奧女侯爵 (1894-1986) 伉儷收藏於1940年10月7日購自北平古董商Mathias Komor



56 (invoice)



56 (inventory list)



57

**57
A RARE GREEN-GLAZED POTTERY 'FIGURAL' LAMP**

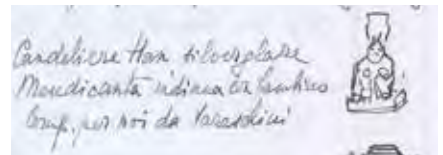
Han Dynasty

The lamp shaped as a kneeling female figure wearing long robes, her face with a large nose, deep-set eyes and pronounced cheeks, holding an infant in her lap, her cylindrical and elongated headgear forming the cupped oil holder, wood stand.

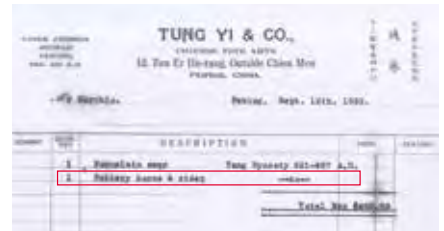
23.5cm (9 1/2in) high (2).

£3,000 - 5,000
CNY27,000 - 45,000

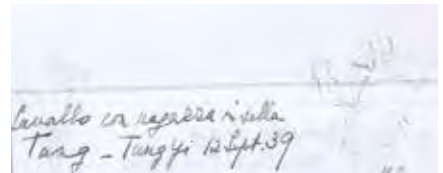
漢 陶胎青釉人形燈座



57 (inventory list)



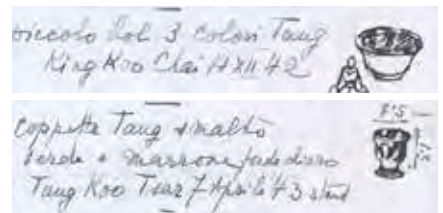
58 (invoice)



58 (inventory list)



59 (invoice)



59 (inventory list)

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d' Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986). According to the collection inventory list, acquired from Varaldini.

來源：佛朗西斯高•瑪利亞，塔里安利•得•馬基奧侯爵（1887-1968）及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵（1894-1986）伉儷收藏
據檔案記載，購自Varaldini

Compare with similarly-shaped and glazed oil lamps, dating to the Eastern Han dynasty, in the National Museum, Singapore, illustrated in *The Spirit of Han*, Singapore, 1990, pp.158-159, nos.174-176.

A PAINTED POTTERY FIGURE OF A FEMALE POLO PLAYER

Tang Dynasty

The powerfully-built horse modelled with the right foreleg raised high and the head cocked slightly to the left, the lady seated astride with arms raised and a satchel tied around her waist, her face delicately painted with rouged cheeks, lips and arched eyebrows beneath her hair looped in double knots above her head, traces of red and black paint.

36.5cm (14 3/8in) high.

£3,000 - 5,000

CNY27,000 - 45,000

唐 陶胎彩繪馬球仕女俑

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).
Acquired from Tung Yi & Co., Beijing, 12 September 1939.

來源：

佛朗西斯高·瑪利亞·塔里安利·得·馬基奧侯爵 (1887-1968) 及馬加烈特·奧地利-托斯卡納女大公·塔里安利·得·馬基奧女侯爵 (1894-1986) 伉儷收藏於1939年9月12日購自北平古董商通藝公司

Compare with a similar pottery polo player, Tang dynasty, from the Art Gallery of New South Wales, Sydney, acc.no.EC29.1962.

59

A SANCAI-GLAZED BOWL AND A CUP

Tang Dynasty

The bowl well potted, with rounded sides rising from a short foot to an everted rim, 10cm (4in) diam; the cup of deep 'U' form with a narrow footring and everted rim, both decorated with amber, green and straw glazes falling short of the foot to reveal the pinkish-buff body,

7.6cm (3in) diam, wood stands. (4).

£2,000 - 3,000

CNY18,000 - 27,000

唐 三彩盃及盃

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).

The cup, acquired from Tung Koo Tsar Chinese Curios & Arts Co., Shanghai, 7 April 1943; the bowl, according to the collection inventory list, probably acquired from King Koo Chai, Shanghai, 14 December 1942.

來源：

佛朗西斯高·瑪利亞·塔里安利·得·馬基奧侯爵 (1887-1968) 及馬加烈特·奧地利-托斯卡納女大公·塔里安利·得·馬基奧女侯爵 (1894-1986) 伉儷收藏三彩盃於1943年4月7日購自上海古董商通古齋古玩號三彩盃據檔案記載，或於1942年12月14日購自上海古董商晉古齋文玩號

A related *sancai*-glazed cup, Tang dynasty, was sold at Sotheby's London, 9 November 2016, lot 101.



58



59



60

60

TWO JIANYAO 'HARE'S FUR' AND 'PERSIMMON'-GLAZED BOWLS

Southern Song Dynasty

Both well potted, with steep sides rising from a short foot to a finger groove below the mouth rim; the 'hare's fur' bowl covered with a glossy streaked glaze stopping short of the foot painted with a collector's mark reading Xi Ping Wan Shang, 13cm (5 1/8in) diam; the other bowl covered with a reddish glaze of 'persimmon'-brown tone, stopping shortly above the foot exposing the greyish-black body, 11.5cm (5in) diam. (2).

£1,200 - 1,500

CNY11,000 - 13,000

南宋 建窯兔毫盞兩件及紫金釉盞

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).

Acquired from Tung Koo Tsar Chinese Curios & Arts Co., Shanghai, 2 June 1940.

來源：佛朗西斯高•瑪利亞，塔里安利•得•馬基奧侯爵（1887-1968）及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵（1894-1986）伉儷收藏

於1940年6月2日購自上海古董商通古齋古玩號

A similarly shaped and sized *jianyao* 'hare's fur' bowl, Song dynasty, was sold in our Hong Kong Rooms, 26 May 2014, lot 214; another *jian* bowl, Song dynasty, was sold at Christie's New York, 21-22 March 2013, lot 2689.

61

THREE JIANYAO 'HARE'S FUR' GLAZED BOWLS

Southern Song Dynasty

Each thickly potted with steep sides, covered inside and out with a lustrous black glaze finely streaked with narrow 'hare's fur' markings, pooling in a uneven line above the foot exposing the brown clay. The largest 12.6cm (5in) diam. (3)

£3,000 - 5,000

CNY27,000 - 45,000

南宋 建窯兔毫盞 一組三件

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).

Acquired from Tung Koo Tsar Chinese Curios & Arts Co., Shanghai, 6 February 1939.

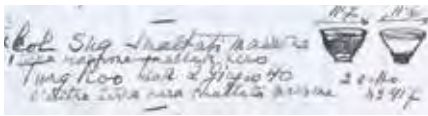
來源：

佛朗西斯高•瑪利亞，塔里安利•得•馬基奧侯爵（1887-1968）及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵（1894-1986）伉儷收藏

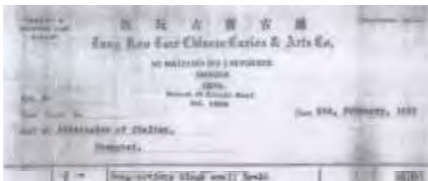
於1939年2月6日購自上海古董商通古齋古玩號



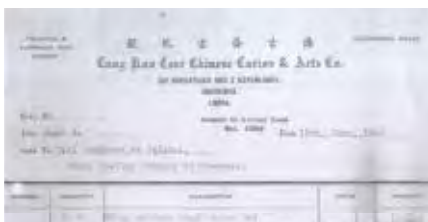
60 (invoice)



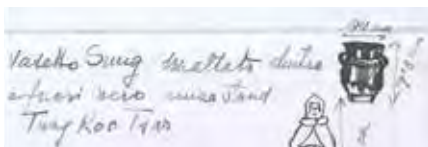
60 (inventory list)



61 (invoice)



62 (invoice)



62 (inventory list)



61



62

62
A BLACK-GLAZED JARLET

13th century
Of tall ovoid form with gently curving sides and flaring neck, the shoulders applied with a pair of loop handles, covered overall with a glossy black glaze stopping irregularly above the foot to reveal the buff body.
13cm (5 1/8in) high

£1,000 - 1,500
CNY8,900 - 13,000

十三世紀 黑釉小罐

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).
Acquired from Tung Koo Tsar Chinese Curios & Arts Co., Shanghai, 10 June 1943

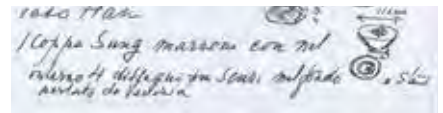
來源：佛朗西斯高•瑪利亞，塔里安利•得•馬基奧侯爵（1887-1968）及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵（1894-1986）伉儷收藏
於1943年6月10日購自上海古董商通古齋古玩號



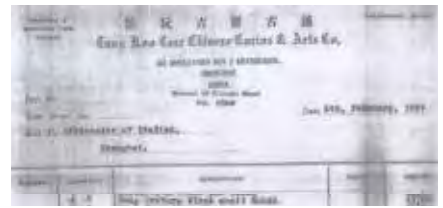
63



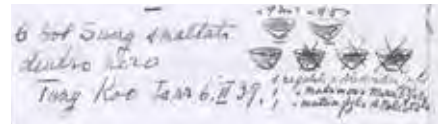
64



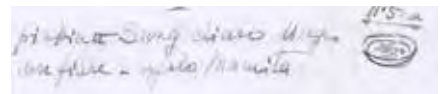
64 (inventory list)



64 (invoice)



64 (inventory list)



65 (inventory list)

63

A JIANYAO PAPER-CUT-OUT AND TORTOISESHELL-GLAZED BOWL

Southern Song Dynasty

The steep rounded sides of the body rising from a very low foot to a slightly incurved rim, the interior resist-decorated with three floral medallions in dark brown on a variegated buff ground, the exterior irregularly splashed with a 'tortoiseshell' glaze of rich dark brown mottled with beige glaze, the glaze falling short above the foot, stand.

11.2cm (4 3/8in) diam.

£3,000 - 5,000

CNY27,000 - 45,000

南宋 建窯仿玳瑁釉剪紙貼團花紋盃

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).

來源：佛朗西斯高•瑪利亞，塔里安利•得•馬基奧侯爵（1887-1968）及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵（1894-1986）伉儷收藏

A similar Jizhou 'papercut and tortoiseshell'-glazed bowl, Southern Song dynasty, is illustrated in R.Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers*, Cambridge, 1995, no.100.

Another example, Southern Song dynasty, was sold at Sotheby's Hong Kong, 3 December 2015, lot 207.



65

64

A JIANYAO 'HARE'S FUR' GLAZED TEA BOWL

Song Dynasty

With deep conical sides covered overall in a thick lustrous chocolate-brown glaze splashed with dark streaks falling short of the foot to reveal the dark-brown body, collectors' marks written onto the body. *10.5cm (4 1/8in) diam.*

£3,000 - 5,000

CNY27,000 - 45,000

宋 建窯兔毫盞

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).

來源：

佛朗西斯高•瑪利亞，塔里安利•得•馬基奧侯爵（1887-1968）及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵（1894-1986）伉儷收藏

65

A DINGYAO CARVED 'LOTUS' SAUCER-DISH

Northern Song Dynasty

The dish modelled with shallow rounded sides rising from a short foot to a slightly everted rim, the interior finely carved with a medallion enclosing a blossoming lotus borne on undulating stems issuing curling leaves, the base faintly incised with a circular swirl, the transparent glaze of a creamy-white tone, the rim with a metal band. *11.7cm (4 1/2in) diam.*

£4,000 - 6,000

CNY36,000 - 53,000

北宋 定窯白釉刻蓮紋小盤

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986). According to the Marchese Taliani's list, gifted by Mamila.

來源：佛朗西斯高•瑪利亞，塔里安利•得•馬基奧侯爵（1887-1968）及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵（1894-1986）伉儷收藏
據檔案記載，由Mamila贈予

Compare with two similarly shaped and decorated dishes, Northern Song dynasty, which were sold respectively at Sotheby's Hong Kong, 5 April 2017, lot 3205, and Sotheby's New York, 23 March 2011, lot 513.



66

A JUNYAO GLAZED BOWL

13th century

Well potted with steep sides rising from a straight foot to a slightly-incurved rim, covered with a pale lavender-blue glaze thinning to a buff colour at the rim and pooling around the unglazed brown foot.

18.5cm (7 2/8in) diam.

£3,000 - 5,000

CNY27,000 - 45,000

十三世紀 鈞窯天青釉盃

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).

來源：

佛朗西斯高•瑪利亞，塔里安利•得•馬基奧侯爵（1887-1968）及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵（1894-1986）伉儷收藏

Compare with two similar bowls, Song/Jin dynasty, illustrated in *Selection of Jun Ware. The Palace Museum's Collections and Archaeological Excavation*, Beijing, 2013, pls.6 and 7; see also two related bowls, Song/Jin dynasty, illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol.1, pl.387 and vol.3, pl.1461.

A similar bowl was sold at Christie's Hong Kong, 1 June 2016, lot 3118.



67 (two views)

67

A SMALL YAOZHOU CELADON-GLAZED 'CHRYSANTHEMUM' BOWL

Northern Song Dynasty

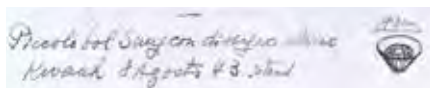
With a short foot and gently flaring rim, moulded to the interior with a central chrysanthemum bloom, surrounded by six further trailing chrysanthemum sprays on a scrolling foliate ground, the exterior with a design of radiating vertical bands simulating petals.

9.8cm (3 7/8in) diam.

£3,000 - 5,000

CNY27,000 - 45,000

北宋 耀州窯青釉印菊紋盞



67 (inventory list)

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986). According to the collection inventory list, acquired from L. H. Kwauh, Shanghai, 8 August 1943.

來源：佛朗西斯高•瑪利亞，塔里安利•得•馬基奧侯爵（1887-1968）及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵（1894-1986）伉儷收藏
據檔案記載，於1943年8月8日購自上海古董商墨林閣

Symbolic of autumn and the flower of the ninth month, the chrysanthemum also represents longevity because of its health-giving properties.

Compare with a similarly shaped and decorated Yaozhou celadon-glazed bowl, Northern Song dynasty, which was sold at Sotheby's New York, 18 March 2017, lot 1038.



68 (inventory list)



68

A LONGQUAN CELADON-GLAZED 'DRAGON' DISH

14th century

Well potted, the rounded sides rising from a tapered foot to an everted rim, crisply moulded to the interior with a writhing dragon with scaly body and muscular legs terminating in sharp claws, all encircled by a carved stylised foliate scroll, the exterior moulded with lappets, covered overall in a sea-green glaze.

35cm (13 6/8in) diam.

£4,000 - 6,000

CNY36,000 - 53,000

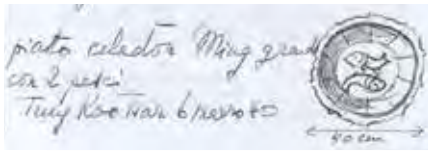
十四世紀 龍泉青釉印盤龍紋盤

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).

來源：

佛朗西斯高•瑪利亞·塔里安利•得•馬基奧侯爵 (1887-1968) 及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵 (1894-1986) 伉儷收藏

Compare with a similar Longquan celadon 'dragon' dish, Yuan dynasty, illustrated by B.Gyllensvard, *Chinese Ceramics in the Karl Kempe Collection*, Stockholm, 1965, pl.144. Another example sold at Sotheby's, London, 25 November 2015, lot 248.



69 (inventory list)



69 (invoice)



69

A LONGQUAN CELADON-GLAZED 'DOUBLE FISH' BARBED-RIM DISH

14th century

Thickly potted and of shallow concave shape, with fluted walls curving up to a wide, everted rim, moulded with bracket lobes depicting blossoming lotus surrounding a circular well decorated with a double fish design, covered all over in a thick, light, sea-green glaze, the underside with an unglazed ring burnt orange from firing.

41cm (13 6/8in) diam.

£3,000 - 5,000

CNY27,000 - 45,000

十四世紀 龍泉青釉印雙魚稜口盤

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986). Acquired from Tung Koo Tsar Chinese Curios & Arts Co., Shanghai on 6 March 1940.

來源：佛朗西斯高•瑪利亞，塔里安利•得•馬基奧侯爵（1887-1968）及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵（1894-1986）伉儷收藏
 於1940年3月6日購自上海古董商通古齋古玩號

Compare with a Longquan celadon-glazed dish, Yuan dynasty, of a similar size and 'double-fish' decoration, which was sold at Sotheby's, 18 March 2017, lot 1103.



70

70
A RARE LONGQUAN CELADON-GLAZED 'TALE OF THE PIPA' BOWL

Hongwu

The heavily-potted bowl moulded on the interior with figures from the Ming dynasty drama within interior settings beside captions, all beneath a key-fret band below the rim, covered with a thick green olive-glaze.

17.5cm (6 7/8in) diam.

£3,000 - 5,000
 CNY27,000 - 45,000

明洪武 龍泉青釉琵琶記圖盤

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986). Acquired from K. D. Lu, Shanghai, 13 June 1941.

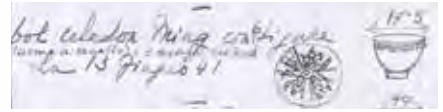
來源：佛朗西斯高•瑪利亞，塔里安利•得•馬基奧侯爵（1887-1968）及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵（1894-1986）伉儷收藏
 於1941年6月13日購自上海古董商鼎盛齋古玩號

The *Tale of the Pipa* (琵琶記) is a southern play originating during the late Yuan dynasty by Gao Ming 高明 (circa 1305-1370) and was the most popular drama of the Ming period. The play was highly regarded by the Hongwu emperor, who had it performed at Court regularly.

Compare two bowls from the British Museum, London, with impressed figural designs and captions, but of a different pattern, illustrated by J.Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, pls.16:52 and 16:53.



70 (invoice)



70 (inventory list)

71
A LONGQUAN CELADON-GLAZED 'LOTUS SCROLL' BARBED-RIM DISH

14th/15th century

The body with lobed rounded sides rising from a short tapered foot to a broad everted barbed rim, finely carved on the interior with a double-line medallion enclosing two blossoming lotus issuing from leafy tendrils, the lobed cavetto with leafy scrolls mirrored on the exterior, covered overall with a sea-green glaze except for an unglazed ring under the base left in the biscuit.

37cm (14 1/2in) diam.

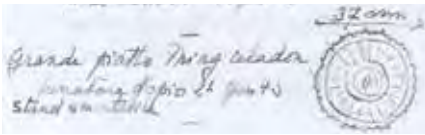
£3,000 - 5,000
 CNY27,000 - 45,000

十四/十五世紀 龍泉青釉刻蓮枝蓮紋稜口盤

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986). According to the collection inventory list, acquired on 24 January 1943.

來源：
 佛朗西斯高•瑪利亞，塔里安利•得•馬基奧侯爵（1887-1968）及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵（1894-1986）伉儷收藏
 據檔案記載，購於1943年1月24日

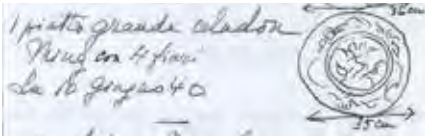
Compare with a similarly decorated Longquan celadon glazed dish, Ming dynasty, illustrated in *Green-Longquan Celadon of the Ming Dynasty*, National Palace Museum, Taipei, 2009, no.30.



71 (inventory list)



72 (invoice)



72 (inventory list)



71



72

72
**A LONGQUAN CELADON-GLAZED
 'LOTUS' DISH**

14th/15th century
 Robustly potted with shallow rounded sides, the interior boldly carved with a single lotus spray within a double line medallion, covered overall in a lustrous sea-green glaze, a wide unglazed ring on the base burnt orange-brown, wood stand.
 35.5cm (14in) diam. (2).

£4,000 - 6,000
 CNY36,000 - 53,000

十四/十五世紀 龍泉青釉刻蓮紋盤

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).
 Acquired from K. D. Lu, Shanghai, 10 June 1940.

來源：
 佛朗西斯高•瑪利亞·塔里安利•得•馬基奧侯爵（1887-1968）及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵（1894-1986）伉儷收藏於1940年6月10日購自上海古董商鼎盛齋古玩號

Compare a related Longquan celadon-glazed dish, Ming dynasty, illustrated by J.Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, no.16:73.

73

**AN EXCEPTIONALLY RARE BLANC-DE-CHINE FIGURE
OF GUANYIN**

Impressed He Chaochun seal mark, 17th century

The deity modelled standing above crested waves, wearing a long veil sweeping over the shoulders and flowing robes, the delicate hands together, adorned with a lotus necklace and bangles, her face with a serene expression, the hair tied in a high chignon and framed by an elaborate tiara enclosing a small Amitabha Buddha figure.

36.5cm (16 3/8in) high

£30,000 - 50,000

CNY270,000 - 450,000

十七世紀 德化白瓷觀音菩薩立像
「何朝春」篆書印款

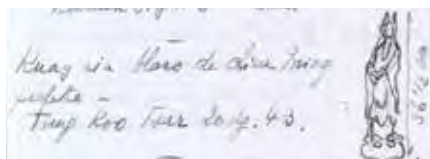
Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986). Acquired from Tung Koo Tsar Chinese Curios & Arts Co., Shanghai, 20 August 1943.

來源：

佛朗西斯高•瑪利亞·塔里安利•得•馬基奧侯爵 (1887-1968)
及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵
(1894-1986) 伉儷收藏
於1943年8月20日購自上海古董商通古齋古玩號



73 (invoice)



73 (inventory list)





(details)

Avalokiteshvara, or Guanyin, as the deity was known in China, is the most celebrated Bodhisattva in Buddhism. According to Buddhist scriptures, such as the Lotus Sutra, anyone reciting the name of Avalokiteshvara in times of distress would be heard and rescued. Guanyin was thus worshipped as the Chinese Goddess of Compassion and Mercy and became a very popular subject for sculptures and paintings.

He Chaochun was thought to have been a relative, possibly the younger brother of He Chaozong, working about twenty years later and on a smaller scale than the celebrated late Ming dynasty Dehua potter. Displaying a comparable and skillful modelling as He Chaozong, the present Guanyin is characterised by a highly translucent body and radiating grace, particularly notable in her elegant hands and the finely articulated wrists and fingers.

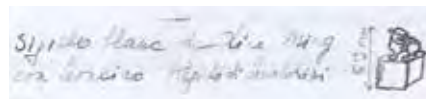
A similar blanc-de-Chine figure of Guanyin, Ming dynasty, is illustrated in J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.252, pl.364.

A small Dehua figure of a seated monk, Qing dynasty, 17th/18th century, with impressed He Chaochun mark, was sold at Christie's New York, 19 March 2015, lot 444; and see also another Dehua figure of Guanyin, Qing dynasty, 17th/18th century, which was sold at Christie's, Paris, 9 June 2015, lot 113.

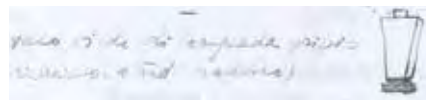




74



74 (inventory list)



75 (inventory list)

74

A BLANC-DE-CHINE 'QILIN' SQUARE SEAL

Zisun Yongbao seal mark, 17th/18th century

The square columnar seal surmounted by a recumbent *qilin* crouching on its rear haunches, its head turned backward with large bead-shaped eyes and wide flaring nostrils, the seal face carved with a four-character inscription reading 'Forever to be treasured by sons and grandsons'.

5.2cm (2 1/8in) high

£2,000 - 3,000

CNY18,000 - 27,000

十七/十八世紀 德化白瓷麒麟鈕「子孫寶用」印

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986). According to the collection inventory list, gifted by Lavalovini.

來源：佛朗西斯高·瑪利亞，塔里安利·得·馬基奧侯爵（1887-1968）及馬加烈特·奧地利-托斯卡納女大公，塔里安利·得·馬基奧女侯爵（1894-1986）伉儷收藏
據檔案記載，由Lavalovini贈予

75

A GUAN-TYPE GLAZED SQUARE TAPERING VASE

18th/19th century

The heavily potted angular body with tapered rectangular sides rising to a short neck and lipped rim, covered overall with a pale grey-blue glaze suffused with dark and light brown crackles.

41cm (16 1/8in) high

£2,000 - 3,000

CNY18,000 - 27,000

十八/十九世紀 仿官釉四方瓶

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).

來源：佛朗西斯高·瑪利亞，塔里安利·得·馬基奧侯爵（1887-1968）及馬加烈特·奧地利-托斯卡納女大公，塔里安利·得·馬基奧女侯爵（1894-1986）伉儷收藏



75

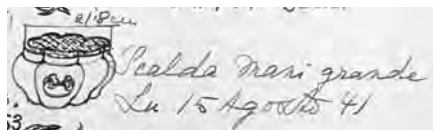
76

A BRONZE LOBED HAND WARMER AND COVER

Zhang Mingqi zhi seal mark, 17th/18th century
Of lobed form, the body rising from a flat base and flanked by two ring handles, the fitted cover intricately pierced with a diaper ground of quatrefoil designs, the base incised with a four-character seal mark reading *Zhang Mingqi Zhi* ('Made by Zhang Mingqi').
27cm (10 6/8in) wide

£2,000 - 3,000
CNY18,000 - 27,000

十七/十八世紀 銅瓜棱手爐
「張鳴岐製」篆書款



76 (inventory list)

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).
According to the collection inventory list, acquired from K. D. Lu, Shanghai, 15 August 1941.

來源：佛朗西斯高·瑪利亞·塔里安利·得·馬基奧侯爵（1887-1968）及馬加烈特·奧地利-托斯卡納女大公·塔里安利·得·馬基奧女侯爵（1894-1986）伉儷收藏
據檔案記載，於1941年8月15日購自上海古董商鼎盛齋古玩號

The sophisticated shape and meticulously cut-out designs of the present lot are typical features Zhang Mingqi, a craftsman active during the late Ming dynasty and highly regarded for the tactile and elliptical shapes of his handwarmers.

A similar bronze hand warmer and cover, Zhang Mingqi mark, late Ming dynasty, was sold at Sotheby's Hong Kong, 8 October 2014, lot 3317.





77

A LARGE BRONZE 'HORSE' INCENSE BURNER AND COVER

17th/18th century

The horse well cast standing on rockwork and prunus flowers, the right foreleg raised and head uplifted, the mouth agape beneath flaring nostrils and bulging eyes, the body finely detailed with a full, flowing mane falling short of a well-articulated saddle and ornamented harness. 44.5cm (17 2/8in) high (2).

£3,000 - 5,000

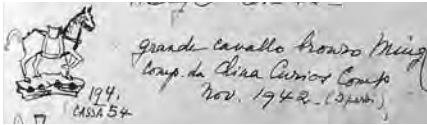
CNY27,000 - 45,000

十七/十八世紀 銅駿馬帶蓋薰爐

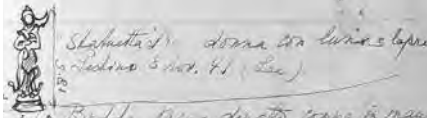
Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986). According to the collection inventory list, acquired from The China Curios, Shanghai, November 1942.

來源：

佛朗西斯高•瑪利亞，塔里安利•得•馬基奧侯爵（1887-1968）及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵（1894-1986）伉儷收藏
於1942年11月購自上海古董商中國古玩社



77 (inventory list)



78 (inventory list)

78

A RARE GILT-LACQUERED BRONZE FIGURE OF CHANG'E

13th/14th century

The deity standing on a waisted pedestal, holding a hare in her left arm, her slender figure adorned with long flowing robes and billowing ribbons before a crescent moon issuing from *ruyi* clouds, the face with a benign expression and hair arranged in a coiled chignon secured by a beaded tiara.

19cm (7 1/2in) high

£6,000 - 8,000

CNY53,000 - 71,000

十三/十四世紀 銅漆金嫦娥追月像

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).

According to the collection inventory list, acquired from K. D. Lu, Shanghai, 8 November 1941.

來源：

佛朗西斯高•瑪利亞，塔里安利•得•馬基奧侯爵 (1887-1968) 及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵 (1894-1986) 伉儷收藏於1941年11月8日購自上海古董商鼎盛齋古玩號



79

**A VERY RARE GILT-LACQUERED WOOD DOCUMENTARY
FIGURE OF GUANYIN**

Cyclically dated by inscription to Dingmao year, corresponding to 1567 or 1627, and of the period

The bodhisattva seated on rockwork in *rajalilasana*, supported on a raised knee in *vitarka mudra*, wearing a voluminous robe revealing a bare chest adorned with a beaded necklace, the face with a serene expression, the hair drawn up in a high chignon and secured by a foliate tiara enclosing an image of Amitabha Buddha, the back with a sealed and consecrated cavity.

62cm (24 1/2in) high

£8,000 - 12,000

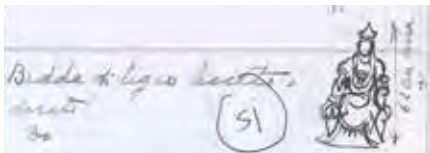
CNY71,000 - 110,000

丁卯年（1567或1627年）木漆金觀音菩薩坐窟像

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Pio), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).

來源：

佛朗西斯高•瑪利亞•塔里安利•得•馬基奧侯爵（1887-1968）
及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵
（1894-1986）伉儷收藏



(inventory list)



(inscription on reverse)



AN IMPORTANT AND EXCEPTIONALLY
RARE SET OF FOUR HUANGHUALI
FOLDING CHAIRS, JIAOYI
16th/17th CENTURY









80 TP Y

AN IMPORTANT AND EXCEPTIONALLY RARE SET OF FOUR HUANGHUALI FOLDING CHAIRS, JIAOYI

16th/17th century

Each with a narrow crest-rail supported on slender, gracefully curved rear posts flanking the splats with chilong roundels and carved with cusped narrow flanges on the sides, with a stringed seat between the front and back stretchers, the hinged rounded square-section legs terminating in rectangular base stretchers, the footrests mounted with an openwork iron plaque with a design of lozenges, fitted cushions. Each 94cm (37in) high x 58.5cm (23in) wide x 81cm (31 7/8in) deep. (4).

£150,000 - 200,000

CNY1,300,000 - 1,800,000

十六/十七世紀 黃花梨團龍紋交椅 四張成堂

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986). According to the collection inventory list, acquired in Beijing.

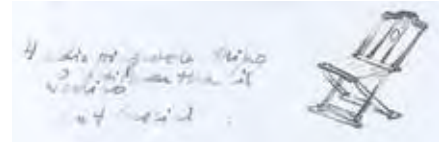
Published and Illustrated: Gustav Ecke, 'Wandlungen Des Faltstuhls: Bemerkungen zur Geschichte der Euraischen Stuhlform' ('Development of the Folding Chair: Observations on Euroasian Chair Forms'), in *Monumenta Serica*, vol.9, 1944, pp.34-52, pl.I (a) (one of four) and pl.II (a) (detail of medallion on splat) and with specific mention in pp.35-36, 38, 43, 45-47, and 51.



It is interesting to note that though devoting an entire article on the subject of the development of folding chairs, the reason Dr Ecke did not include the set of folding chairs in his seminal publication *Chinese Domestic Furniture*, Beijing, 1944, is that he considered these chairs to belong to an official dignitary category and therefore outside the range of 'domestic' furniture; see the book review of Ecke's *Chinese Domestic Furniture* by Eleanor v.E. Consten, published in *Monumenta Serica*, vol.10, 1945, pp.437-441, p.439.

來源：
佛朗西斯高·瑪利亞·塔里安利·得·馬基奧侯爵（1887-1968）及
馬加烈特·奧地利-托斯卡納女大公·塔里安利·得·馬基奧女侯爵
（1894-1986）伉儷收藏
據檔案記載購自北平

出版及著錄：
古斯塔夫·艾克（Gustav Ecke）著，「Wandlungen Des Faltstuhls:
Bemerkungen zur Geschichte der Euraischen Stuhlform」（交椅的演
變：歐亞座椅樣式的研探），載於《Monumenta Serica（華裔學志）
》第九期，1944年，頁34-52，圖I(a)（其一）及圖II(a)（靠背板團龍
紋）；並於頁35-36、38、43、45-57及51作詳細論述



(inventory list)





Gustav and Yuho Ecke; image courtesy of *Orientations*

The important set of four *huanghuali* folding chairs which may be considered a masterpiece of Ming dynasty furniture making, is exceedingly rare in form and type, with no other identical single chair, or indeed a set, known to have been published. Ming dynasty folding chairs were made in two main forms: horseshoe-back shape, of which there are many extant examples, and in square back form, of which very few survive. Of the square back form two main types are known – without arms as the present lot – and with arms, also known as ‘Drunken lord’s chair’. Dr Gustav Ecke in his important article ‘Wandlungen Des Faltstuhls: Bemerkungen zur Geschichte der Euraischen Stuhlform’ (‘Development of the Folding Chair: Observations on Euroasian Chair Forms’), *ibid.*, pp.36, concludes the set of chairs are Ming dynasty in date.

Folding chairs such as the present lot would have belonged to the elite and used at home, in the garden and when travelling, which would also explain their relative scarcity due to wear (particularly when made from softwood). These were used for formal and informal occasions, when on military campaigns or enjoying leisurely pursuits. Despite their rarity today, these square back folding chairs often appeared in illustrated Ming dynasty novels and were illustrated in the late Ming pictorial encyclopedia *Sancai Tuhui* (三才圖會) as *yi die zhe* (椅疊折, literally ‘folding chair’); see a related Ming dynasty folding chair but in softwood with a yokeback top rail which belonged to King Philip II of Spain (1527 - 1598) and is still in the palace of El Escorial.

For Ming dynasty variations of square-back *huanghuali* folding chairs, see Grace Wu Bruce, *Living with Ming - The Lu Ming Shi Collection*, 2000, pp.88-89, no.16 (with yokeback top rail and without a central splat); two but with arms of the ‘Drunken lord’s’ type, are illustrated by S.Handler, *Austere Luminosity of Chinese Classical Furniture*, Berkeley, California, 2001, p.70, fig.5.9, and R.H.Ellsworth et al, *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, no.26; and a fourth example with a yokeback, is illustrated in R.H.Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ching Dynasties*, New York, 1971, pl.26.

Most extant examples of Ming dynasty folding chairs made from *huanghuali* are of the horseshoe shape type; see for example one in the Palace Museum, Beijing, illustrated in *Huanghuali Furniture*, Beijing, 2008, pl.8; and another, with a similarly shaped splat back, dated as Yuan dynasty, illustrated by Wang Shixiang, *Classic Chinese Furniture – Ming and Early Qing Dynasties*, Bangkok, 1986, pl.57; for further examples see S.Handler, *ibid.*, pp.60-71, (compare the closely related *chilong* decoration on the front seat stretcher, the foot stand and edged back splat on a folding armchair, Ming dynasty, from the Museum of Classical Chinese Furniture, Renaissance California and the example from the collection of John W. Gruber, New York, figs.5.1 and 5.4).

See a *huanghuali* folding horseshow-back chair, 16th/17th century, which was sold at Sotheby’s New York, 19-20 March 2007, lot 312, and another which was sold at Christie’s New York, 16 October 2001, lot 254.



Gustav Ecke, 'Wandlungen Des Faltstuhls: Bemerkungen zur Geschichte der Euraischen Stuhlform' ('Development of the Folding Chair: Observations on Euroasian Chair Forms'), in *Monumenta Serica*, vol.9, 1944, pp.34-52, pl.I (a) (illustrating one of the four present chairs) and pl.II (a) (detail of medallion on splat on one of the four present chairs)



A folding chair, 16th century, which belonged to King Philip II of Spain (1556 - 1598), El Escorial, Spain



(detail)



(one of four)



(one of four)

A SET OF FOUR 'PALACE' PAINTINGS

In the style of Qiu Ying, Qing Dynasty
Ink and colour on silk, each highlighted in vibrant tones of emerald green and sapphire blue with an imaginary landscape scene depicting elaborate pavilions floating amidst rocky outcrops and clouds, each inscribed with a different palace name including the Jiucheng palace, Epang palace, Lianchang palace and Changyang palace, two paintings with apocryphal 'Shizhou' seal of Qiu Ying, each painting glazed and framed.

Each 33.5cm (13 2/8in) x 31cm (12 2/8in) (4).

£3,000 - 5,000

CNY27,000 - 45,000

清 仇英 (傳) 瓊樓玉宇 設色絹本 鏡框

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).
Acquired from Tung Koo Tsar Chinese Curios & Arts Co., Shanghai, 10 February 1941.

來源：

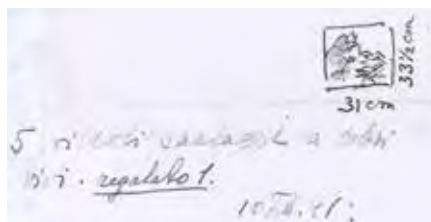
佛朗西斯高•瑪利亞·塔里安利•得•馬基奧侯爵 (1887-1968)
及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵
(1894-1986) 伉儷收藏
於1941年2月10日購自上海古董商通古齋古玩號

Qiu Ying 仇英 (c.1494-1552), also known as Shifu 實父, pseudonym Shizhou 十洲, was a famous professional painter based in Suzhou known for his green and blue landscape style. Although he was not of the scholar-gentry class, his talent allowed him to be regarded as one of the Four Masters of the Wu School, which generally stressed the importance of literati-style ink washes. For more on Qiu Ying and an example of his landscape style, see Z.Hongxing, *Masterpieces of Chinese Painting 700-1900*, London, 2013, pp.260-261.

The set of four paintings depicts various historical palaces. The Jiucheng palace (九成宮) refers to the Sui palace rebuilt by Tang emperor Taizong (598-649). The Epang palace (阿房宮) was the palace complex of Qin Shihuang (259-210 BC). Changyang palace (長楊宮) was the old palace of the Qin dynasty. Lianchang palace (連昌宮) was one of the largest palaces of the Tang dynasty.



(invoice)



(inventory list)





(inventory list)



82 TP Y

A RARE HUANGHUALI LOW TABLE, KANG

Late Ming Dynasty, 17th century

The finely-patinated top formed from well-figured sections, above a plain recessed frieze, all standing on four shaped short legs descending from a symmetrically-scalloped frieze carved with a raised edge.

106cm (41 3/4in) wide x 69.7cm (27 1/2in) deep x 31.5cm (12 3/8in) high.

£20,000 - 30,000

CNY180,000 - 270,000

明末十七世紀 黃花梨三彎腿炕桌

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d' Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986). According to the collection inventory list, acquired from Robert M. Drummond, Beijing.

來源：

佛朗西斯高•瑪利亞，塔里安利•得•馬基奧侯爵（1887-1968）及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵（1894-1986）伉儷收藏

據檔案記載，購自北平古董商Robert M. Drummond



Robert and William Drummond were Chinese furniture dealers in Beijing during the first half of the 20th century. Dr Gustav Ecke in his seminal publication *Chinese Domestic Furniture*, Beijing, 1944, made a particular mention of “Robert and William Drummond, whose active interest has enriched the present collection and the homes of many Peking residents”.

The present lot, is of a classic design with beaded edge and curvilinear shaped aprons. The Ming dynasty carpenter’s manual *Lu Ban jing* (魯班經) describes curvilinear aprons, such as can be seen on the present lot, with terms such as *le shui* (勒水) ‘carved like water’, to guide artisans in creating the fluid, rhythmic, lines.

Compare with a very similar *huanghuali* kang table, Ming dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, p.178, no.151; another example, 16th century, is illustrated by R.H.Ellsworth, *Chinese Hardwood Furniture in Hawaiian Collections*, Honolulu, 1982, p.41; a further similar *huanghuali* low table, Ming dynasty, circa 1550-1600, from the Victoria and Albert Museum, London, is illustrated by C.Clunas, *Chinese Furniture*, London, 1997, pl.52.

A similar *huanghuali* kang table, late Ming dynasty, was sold in our New York Rooms, 12 September 2016, lot 6010.

83

A PAINTING OF BO LE WITH HORSE

After Zhao Mengfu, Ming Dynasty or later
Ink and colour on silk, depicting a black and white spotted and unsaddled horse, standing foursquare with its head raised, fitted with green breast, crupper and halter straps and surrounded by three grooms wearing loose trousers and robes secured by sashes at the waist, signed Zi'ang and a collector's seal reading *Mo shou zhen cang*, glazed and framed.
29cm (11 3/8in) x 38.9cm (15 3/8in).

£8,000 - 12,000
CNY71,000 - 110,000

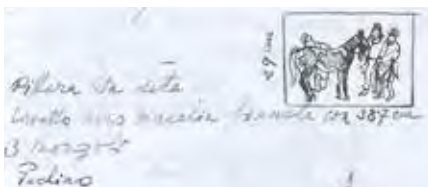
明或更晚 趙孟頫（傳） 伯樂相馬 設色絹本 鏡框

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986). According to the collection inventory list, acquired in Beijing.

來源：
佛朗西斯高•瑪利亞·塔里安利•得•馬基奧侯爵（1887-1968）
及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵
（1894-1986）伉儷收藏
據檔案記載，購自北平

Depicted in this painting is the legendary horse tamer Bo Le 伯樂 from the Spring and Autumn period (771 - 476 BC). He was a famous judge of horses and invented equine physiognomy. The motif of Bo Le judging horses eventually became a metaphor for the recruitment of able government officials.

During the Mongol Yuan dynasty, the Chinese scholar and painter Zhao Mengfu 趙孟頫 (1254-1322), also known as Zi'ang 子昂, was particularly famous for his paintings of horses, which he used as a symbolic plea for the proper use of scholarly talent by the new Mongol administration; see Z.Hongxing, *Masterpieces of Chinese Painting 700-1900*, London, 2013, pp.218-219.



(inventory list)



84 TP Y

A VERY RARE HUANGHUALI SQUARE 'IMMORTALS' TABLE, BAXIAN ZHUO

Late Ming Dynasty, 16th/17th century

The top set with a fine large well-figured 'floating panel', above a u-shaped apron, outlined by similarly curving struts tenoned to the gently tapering cylindrical legs with buttress spandrels.

92cm (36 1/4in) square x 80cm (31 1/2in) high.

£20,000 - 30,000

CNY180,000 - 270,000

明末十六/十七世紀 黃花梨一腿三牙高羅鍋帳八仙桌

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).

Acquired from Robert M. Drummond, Beijing, probably on 15 April 1939.

Published and Illustrated: Gustav Ecke, *Chinese Domestic Furniture*, Beijing, 1944, no.54, pl.71 (the present lot is noted in Ecke's publication as owned by Robert and William Drummond, from whom Marchese Taliani acquired the present lot)

來源：

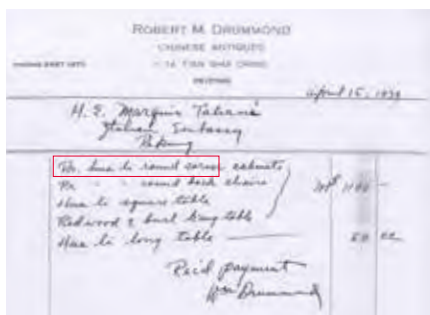
佛朗西斯高•瑪利亞，塔里安利•得•馬基奧侯爵（1887-1968）及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵（1894-1986）伉儷收藏

據傳於1939年4月15日購自北平古董商Robert M. Drummond

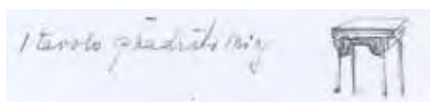
出版及著錄：

古斯塔夫•艾克（Gustav Ecke）著，《Chinese Domestic Furniture（中國室內傢俱）》，北京，1944年，編號54，圖71（書中註為Robert及William Drummond藏品，而塔翁即向前者購入此桌）

Robert and William Drummond were Chinese furniture dealers in Beijing during the first half of the 20th century. Dr Gustav Ecke in his seminal publication *Chinese Domestic Furniture*, Beijing, 1944, made a particular mention of "Robert and William Drummond, whose active interest has enriched the present collection and the homes of many Peking residents".



(invoice)



(inventory list)





Gustav and Yuho Ecke; image courtesy of *Orientations*



54 Square table, *jang-cho*; huang-huali. P171
Jt 11; Ht 80; top 92 x 92.
Pty of Messrs. Robert and William Drummond

Gustav Ecke, *Chinese Domestic Furniture*, Beijing, 1944, pl.71, no.54 (illustrating the present lot)





Square tables, such as the present lot, also known as 'Eight, Six or Four Immortals table', depending on the number of people that could sit around it, were moved frequently and were in constant use and thus had to be structurally robust. This gave rise to square tables with humpback stretchers and corner spandrels which provided additional support, whilst providing ample leg room for those seated around it. The unusual three-spandrel construction supporting the corners of the table-top most probably evolved from the brackets supporting the roofs of buildings; see S.Handler, *Ming Furniture in the Light of Chinese Architecture*, Berkley, 2005, p.163, and Grace Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2011, p.27.

Compare with a very similar *huanghuali* square table, Ming dynasty, in the Palace Museum, Beijing illustrated by Hu Desheng, *Ming Qing gongting jiaju daguan*, Beijing, 2006, p.158, no.160; a very similar square table, circa 1550-1600, in the Victoria and Albert Museum, London, is illustrated by C.Clunas, *Chinese Furniture*, 1997, p.57, pl.46; and see also a further example, Ming dynasty, illustrated by Grace Wu Bruce, *ibid.*, p.25.

85

A LARGE PAINTING OF SCHOLARS BY A LAKESIDE

18th/19th century, after Dai Jin

Ink and colour on silk, depicting two scholars and a boy-attendant seated beside a large willow tree overlooking a lake, gazing in the distance at a flock of flying geese, with apocryphal signature and seals of the artist.

154cm (60 5/8in) high x 102cm (40 1/8in) wide.

£8,000 - 12,000

CNY71,000 - 110,000

十八/十九世紀 戴進（傳）高士觀雁 設色絹本

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).

According to the collection inventory list, acquired from M. L. Kwauh, Shanghai, 10 December 1941.

Published and Illustrated: Francesco Maria Taliani, *Dopoguerra a Shanghai*, Milan, 1958, pp.32-33, pl.5.

來源：

佛朗西斯高•瑪利亞•塔里安利•得•馬基奧侯爵（1887-1968）及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵（1894-1986）伉儷收藏

據檔案記載，於1941年12月10日購自上海古董商墨林閣

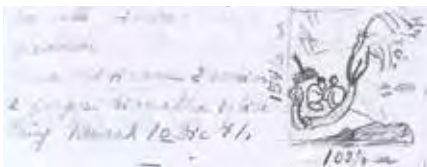
出版及著錄：

佛朗西斯高•瑪利亞•塔里安利（Francesco Maria Taliani）著，《Dopoguerra a Shanghai》，米蘭，1958年，頁32-33，圖5

In Taliani's book, *Dopoguerra a Shanghai*, the author held the view when it was acquired that the present lot was painted by Dai Jin 戴進 (1388-1462). Dai Jin was a painter generally credited to have established the Hangzhou based Zhe School of painting. The Zhe school was known for its use of 'axe-cut' strokes and wet ink washes to depict lyrical visions of the surrounding mist-laden hills of Zhejiang. Dai Jin was directly inspired by the earlier Song dynasty academic mode of painting and took from Song Court painters, such as Ma Yuan, their use of 'one-corner' compositions. This 'one-corner' composition can be seen in the present lot, where the scholars and willow tree draw the viewer's attention from the lower-left corner.



Francesco Taliani, *Dopoguerra a Shanghai*, Milan 1958, p.33, pl.5



(inventory list)



AN IMPORTANT AND EXCEEDINGLY RARE
PAIR OF LARGE HUANGHUALI TAPERING
CABINETS, YUANJIAOGUI
MING DYNASTY, 16th/17th CENTURY



AN IMPORTANT AND EXCEEDINGLY RARE PAIR OF LARGE HUANGHUALI TAPERING CABINETS, YUANJIAOGUI

Ming Dynasty, 16th/17th century

Each with an elegantly rounded protruding top with 'ice-plate' edge set on subtly splayed oval corner posts housing well-figured, book-matched, single panelled doors opening from the removable central stile to reveal the interior fitted with two shelves, with a metal three-part rectangular lock plate and pulls, all above a plain narrow apron with rounded apron spandrels, original lacquer coating on the backs.

Each 189cm (74 3/8in) high x 97cm (38 1/4) wide x 51cm (20in) deep. (6).

£200,000 - 300,000

CNY1,800,000 - 2,700,000

明十六/十七世紀 黃花梨圓角櫃 成對

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986). Acquired from Robert M. Drummond, Beijing, 15 April 1939.

Published and Illustrated: Gustav Ecke, *Chinese Domestic Furniture*, Beijing, 1944, no.90, pl.111 (one of the pair)
Gustav Ecke, 'Notes on Chinese Furniture' in *Orientalism*, Hong Kong, November 1991, p.75, fig.23

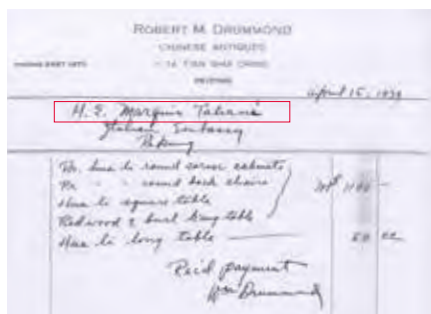
Robert and William Drummond were Chinese furniture dealers in Beijing during the first half of the 20th century. Dr Gustav Ecke in his seminal publication *Chinese Domestic Furniture*, Beijing, 1944, made a particular mention of "Robert and William Drummond, whose active interest has enriched the present collection and the homes of many Peking residents".

來源：

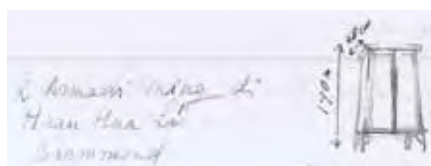
佛朗西斯高•瑪利亞•塔里安利•得•馬基奧侯爵（1887-1968）
及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵
（1894-1986）伉儷收藏
於1939年4月15日購自北平古董商Robert M. Drummond

出版及著錄：

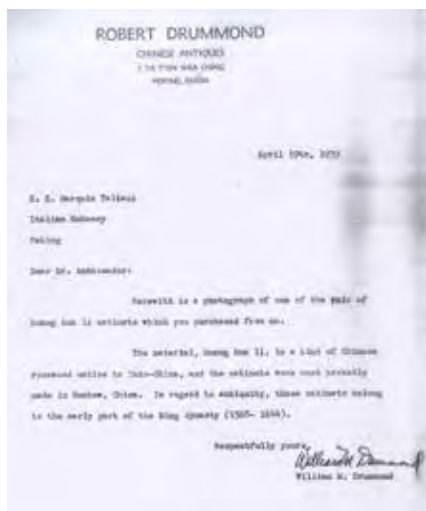
古斯塔夫•艾克（Gustav Ecke）著，《Chinese Domestic Furniture（中國室內傢俱）》，北京，1944，編號90，圖111（其一）
古斯塔夫•艾克（Gustav Ecke）著，「Notes on Chinese Furniture（中國傢俱隨筆）」，《Orientations》，香港，1991年11月，頁75，圖23



(invoice)



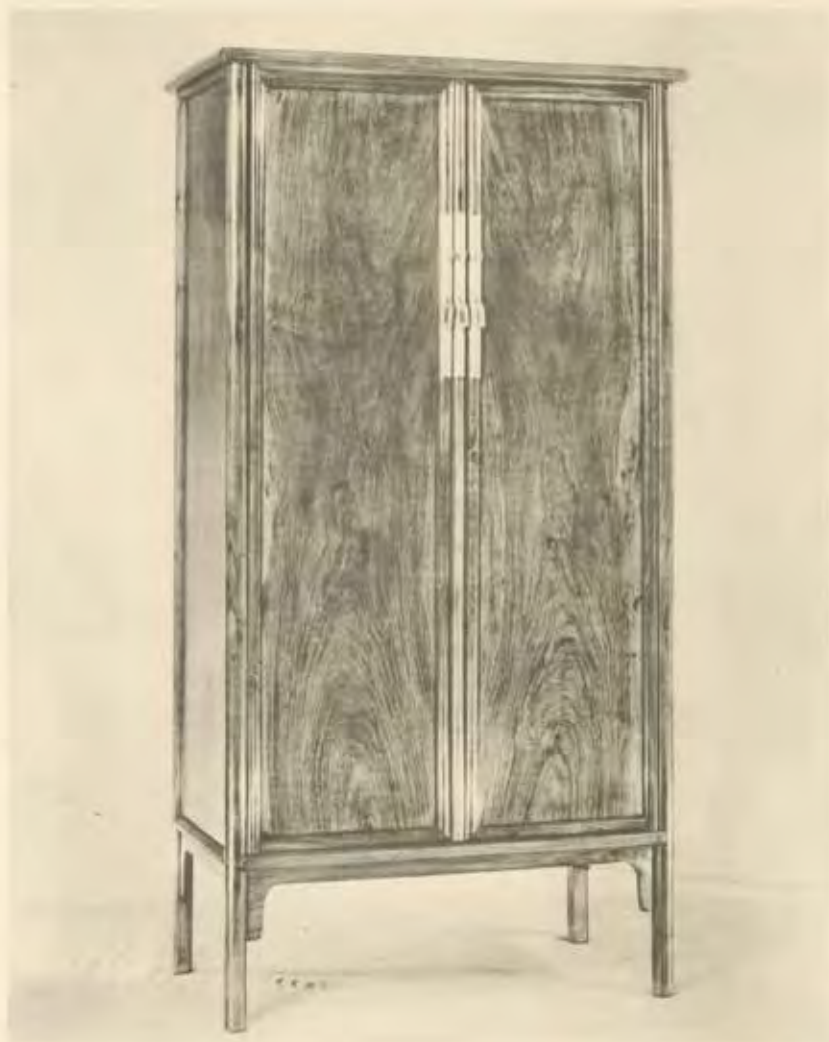
(inventory list)



For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



CHINESE DOMESTIC
FURNITURE
—
GUSTAV ECKE



90 Cabinet, *shu-kuei*; *huang-huali*. Pl 111

Jt 1, 8, 11, 17; Ht 189; top 98 × 53; one of a pair.

Pty of H. E. the Italian Ambassador and the
Marchesa Taliani de Marchio



Gustav and Yuho Ecke; image courtesy of *Orientations*

These magnificent cabinets are exceptionally rare and exhibit the highly refined craftsmanship of the late Ming dynasty. This is particularly evident in the four matching door panels cut from the same timber, demonstrating an identical grained and whirling pattern, as well as in their timeless elegance of perfect proportions and simplicity. In his article 'Notes on Chinese Furniture', the renowned scholar of Chinese furniture Dr Gustav Ecke, wrote with regard to the present cabinets that the stilted feet in the noble pieces of the Marchese Taliani de Marchio give an unusual distinction to this type of cabinet.

In the Ming tradition, furniture was selected from books of drawings at the cabinetmaker's workshop and made to the proportions required. This would have led to certain unique personal preferences in stylistic choices, such as the higher beaded oval feet in the present lot, which lent it its 'unusual distinction'. Subtle variations give individual character to different tapered cabinets. The present lot's verticality is emphasised by higher legs, the grooving and beading of major upright supports, and long lock plates. The slight splay of the legs, create the impression of upward movement, and further underscores how the Ming craftsmen injected dynamism and movement into a static object.

See a related pair of tapered *huanghuali* cabinets, early to mid-16th century, of slightly smaller dimensions, also with high legs but with upward-flip spandrels and ribbing, in the Nelson-Atkins Museum of Art, Kansas City, illustrated by S.Handler, *Austere Luminosity of Chinese Classical Furniture*, Los Angeles, 2001, p.251, fig.15.12 (the Nelson-Atkins pair of cabinets were only known through Gustav Ecke's *Chinese Domestic Furniture*, no.92, pl.113, until they were found in the early 1980s by Eskenazi Ltd., London, and purchased by the museum; see G.Eskenazi and H.Elias, *A Dealer's Hand: The Chinese Art World Through the Eyes of Giuseppe Eskenazi*, London, 2012, p.247, no.186); for another related example of pair of cabinets, late 16th/ 17th century, also of smaller dimensions, see R.H.Ellsworth, et al. *Chinese Furniture: One Hundred Examples from the Martin and Raymond Hung Collection*, New York, 1996, pp.190-191, no.74; see also a single cabinet of similar form, but of much smaller size, illustrated in Wang Shixiang, *Classic Chinese Furniture - Ming and Early Qing Dynasties*, Bangkok, 1986, pl.141.

A single *huanghuali* sloping-stile wood-hinged cabinet, late Ming dynasty, but of smaller size, was sold at Sotheby's Hong Kong, 6 April 2016, lot 104; see also a *huanghuali* square corner tapered cabinet, *fangjiaogui*, 17th/ 18th century, which was sold at Christie's New York, 21 March 2013, lot 930.











87

A LARGE PAINTING OF PHEASANT AND FLOWERS

18th century

Ink and colour on silk, depicting a pheasant gazing down at its young from atop a rocky knoll issuing blooming peonies and magnolia above, glazed and framed.

157cm (61 7/8in) high x 86.6cm (34 1/8in) wide.

£5,000 - 8,000

CNY45,000 - 71,000

十八世紀 牡丹雛雞 設色絹本 鏡框

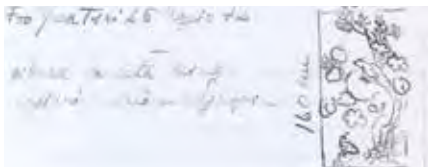
Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).

來源：

佛朗西斯高•瑪利亞·塔里安利•得•馬基奧侯爵 (1887-1968)
及馬加烈特•奧地利-托斯卡納女大公·塔里安利•得•馬基奧女侯爵
(1894-1986) 伉儷收藏

Bird and flower paintings, such as the present lot, served to heighten the sophistication of domestic interiors. The choice of plants and birds is auspicious and political as well as seasonal. The pheasant was a symbol of good fortune and often took the place of the phoenix in symbolic decoration. Pheasants and birds in particular were also connected to the 'rank badges' worn by the ten ranks of the civil service; 'rank badges' with pheasants were worn by civil servants of the second highest rank. The peony too was a symbol of wealth and prosperity and is sometimes known as the 'flower of riches and honour' (*fugui hua* 富貴花).

The motif of pheasant and peony with magnolias was typical of the mid Qing period and can often be found on famille rose decoration. See for example, a famille rose plate decorated with a similar design of pheasant, peony and magnolia, Yongzheng, illustrated in *The Complete Collection of the Treasures of the Palace Museum: Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Shanghai, 2009, p.76, no.66.



(inventory list)



88 TP Y

A RARE HUANGHUALI RECESSED-LEG PAINTING TABLE, HUA-AN

Late Ming Dynasty, 17th century

The three-board top set into a mitre, mortise-and-tenon frame with double 'ice-plate' edge and exposed tenons on the short side, the plain u-shaped aprons butted and half-lapped into the circular shaped legs joined by paired transverse oval stretchers.

157cm wide (61 3/4in) x 78cm (30 3/4in) high x 54.8cm (21 1/2in) deep.

£30,000 - 50,000

CNY270,000 - 450,000

明末十七世紀 黃花梨夾頭榫畫案

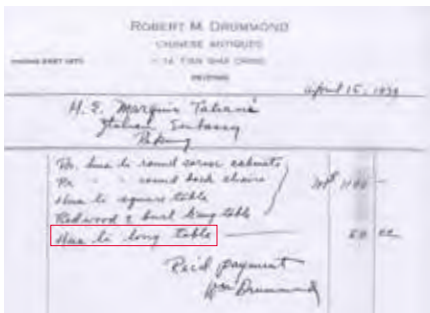
Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).

Acquired from Robert M. Drummond, Beijing, 15 April 1939.

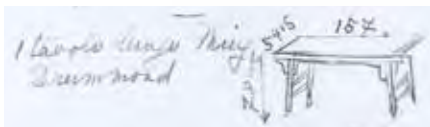
Robert and William Drummond were Chinese furniture dealers in Beijing during the first half of the 20th century. Dr Gustav Ecke in his seminal publication *Chinese Domestic Furniture*, Beijing, 1944, made a particular mention of "Robert and William Drummond, whose active interest has enriched the present collection and the homes of many Peking residents".

來源：

佛朗西斯高•瑪利亞•塔里安利•得•馬基奧侯爵 (1887-1968) 及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵 (1894-1986) 伉儷收藏於1939年4月15日購自北平古董商Robert M. Drummond



(invoice)



(inventory list)

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.





A similar painting table illustrated in the Kangxi period Chengxuantang block print edition of *Shengyu xiangjie*

Painting tables are rare surviving examples of Ming dynasty furniture. The present table's classical recessed-leg form unmarred with decoration reflects the pure and refined aesthetics of the Ming dynasty. According to the Ming period carpenters' manual, the *Lu Ban jing* (魯班經), this type of table was called a 'character one' table (*yi zi an* 一字案). The Chinese character for 'one' (*yi* 一), which is written as a single horizontal stroke, succinctly described the elegant form of this rectangular table. Today, they are sometimes known as 'painting' tables, although such tables were used in various contexts and ways, as can be seen in Ming woodblock illustrations. For a further discussion on this type of table, see C.Clunas, *Chinese Furniture*, London, 1997, pp.45-47.

Compare a very similar but larger *huanghuali* painting table, illustrated by Gustav Ecke, *Chinese Domestic Furniture*, Beijing, 1944 no.36, pl.46; see also a similar *huanghuali* painting table, 16th/17th century, illustrated in *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, Taipei, 1999, p.143; another similar table, late Ming dynasty, circa 1600 – 1650, is illustrated in R.H.Ellsworth, et al, *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, pp.164-165, no.61; a further example from an American collection, but larger, is illustrated in Grace Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2011, p.53 (top).

Three similar but larger *huanghuali* painting tables, late Ming dynasty, were sold respectively at Christie's New York, 18 March 2015, lot 122, Sotheby's London, 11 November 2015, lot 14, and Sotheby's Hong Kong, 6 April 2016, lot 113.





89

TWO PAINTINGS OF VEGETABLES

Signed Zhang Wei, Qing Dynasty

Ink and colour on silk, depicting pea pods, gourds, ginger, aubergines, melons and courgettes, with the signature and seals of the artist, glazed and framed.

The paintings 30cm (11 7/8in) x 25cm (9 7/8in) (2).

£1,500 - 2,000

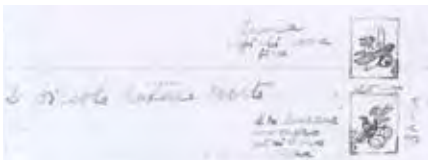
CNY13,000 - 18,000

清 張緯款 四季園蔬 設色絹本 一組兩幅 鏡框

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).

來源：

佛朗西斯高•瑪利亞·塔里安利•得•馬基奧侯爵 (1887-1968)
及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵
(1894-1986) 伉儷收藏



(inventory list)



AN MAGNIFICENT AND EXCEPTIONALLY RARE HUANGHUALI
THREE-DRAWER COFFER, LIANSANCHU
LATE MING DYNASTY, 16th/17th CENTURY



90 TP Y

**A MAGNIFICENT AND EXCEPTIONALLY RARE HUANGHUALI
THREE-DRAWER COFFER, LIANSANCHU**

Late Ming Dynasty, 16th/17th century

The rectangular two-board top set into a mitre, mortise-and-tenon frame over an 'ice-plate' edge tenoned to the legs and housing a horizontal row of three drawers set with metal mounts above two plain rectangular friezes and scallop-shaped apron, the top set off by beaded scallop-edged spandrels, the well-figured wood of rich caramel tone.

189.2cm (74 1/2in) wide x 83.3cm (32 3/4in) high x 43cm (16 7/8in) deep.

£80,000 - 120,000

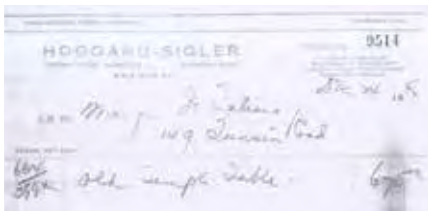
CNY710,000 - 1,100,000

明末十六/十七世紀 黃花梨三聯櫥

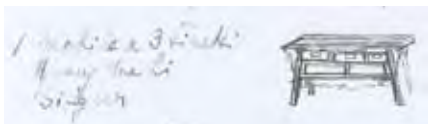
Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986). Acquired from Hoggard-Sigler, Shanghai, 24 December 1940.

來源：

佛朗西斯高•瑪利亞·塔里安利•得•馬基奧侯爵 (1887-1968)
及馬加烈特•奧地利-托斯卡納女大公·塔里安利•得•馬基奧女侯爵
(1894-1986) 伉儷收藏
於1940年12月24日購自上海古董商Hoggard-Sigler



(invoice)



(inventory list)





Advertisement published in Tourist Guide to Shanghai - North China, Shanghai, 1930

The three-drawer altar coffer is a masterpiece of late Ming dynasty furniture making, displaying an outstanding choice of *huanghuali* timber and exceptional craftsmanship. This is aptly demonstrated in the restrained balance allowing the superb timber the pride of place within the powerful geometric design formed by the delineation of the drawers and legs, the top and beading, flanked by the subtle naturalistic design.

Three-drawer coffers would have played a prominent part in Ming and Qing dynasty interiors due to their impressive size and were used mostly for the storage of items such as bedding and clothes. Thanks to the text and woodblock illustrations in the Ming novel *Jin ping mei* (金瓶梅), we know that such coffers could form a part of a woman's dowry and as such were also known as 'dowry chests' (*jiadi* 嫁底).

Compare a related *huanghuali* three-drawer coffer, circa 1550 – 1600, in the Victoria and Albert Museum, London, illustrated by C.Clunas, *Chinese Furniture*, London, 1997, p.84; a further example, but of simpler design, Ming dynasty, from the Tianjin Museum of History, is illustrated in Wang Shixiang, *Classic Chinese Furniture - Ming and Early Qing Dynasties*, Bangkok, 1986, pl.156; see also a related coffer, Ming dynasty, illustrated by Grace Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2011, p.190; two further related examples, 17th century, are illustrated by S.Handler, *Ming Furniture in the Light of Chinese Architecture*, Berkley, 2005, p.174; for a further discussion on coffers, see C.Everts, 'The Enigmatic Altar Coffer' in *Journal of the Classical Chinese Furniture Society*, Autumn 1994, pp.29-44.





91

JESUIT SCHOOL STYLE

18th century

Ink and colour on silk, depicting European figures within buildings painted according to single-point perspective and chiaroscuro, on the lower right a foreign horseman approaches a staircase with a European carrying a flag, while three European figures look down at the horseman from the building above, glazed and framed.

118cm (46 1/2in) high x 66cm (26in) wide.

£1,200 - 1,800

CNY11,000 - 16,000

十八世紀 夷人策騎 設色絹本

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).

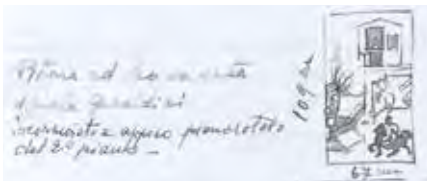
According to the collection inventory list, acquired from Scuola Geraldini.

來源：

佛朗西斯高•瑪利亞·塔里安利•得•馬基奧侯爵 (1887-1968) 及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵 (1894-1986) 伉儷收藏據檔案記載，購自古董商Scuola Geraldini

The painting's use of linear perspective shows the influence of European painting on Chinese artists who began experimenting with this technique brought by European Jesuits at the Qing Court. The clothes of the European figure holding the flag on the staircase are more 17th century in style, implying that the Chinese artist was copying from older imported European etchings. Furthermore, in terms of composition, the lower half of the painting up to the first floor of the building seems somewhat disconnected (note that the staircase on the upper floor is drawn without taking into consideration the perspective of the rest of the painting), indicating that the lower half and upper half were perhaps based on two separate prints that the artist had creatively fused together to create a unified painting.

Compare with a Chinese wall paper fragment, 18th century, depicting Europeans amidst buildings drawn with single-point perspective, which was sold at Christie's New York, 7-8 February 2017, lot 97.



(inventory list)

A PAINTING OF A PAIR OF MANDARIN DUCKS

Late Qing Dynasty/Republic period

Ink and colour on silk, depicting a pair of mandarin ducks swimming beneath a tall cluster of elegantly bending lotus blooms and paddies rising from a lightly rippling pond, the birds with heads turned to one another and feathering detailed in the grading tones of white, beige and green, mounted, framed and glazed.

The painting 83cm (32 5/8in) x 54.9cm (21 2/8in)

£800 - 1,200

CNY7,100 - 11,000

清末/民國 蓮塘鴛鴦 設色絹本 鏡框

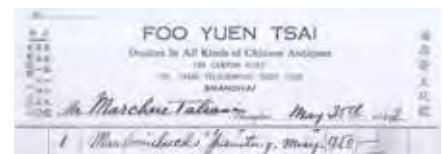
Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).

Acquired from Foo Yuen Tsai, Shanghai, 25 May 1942.

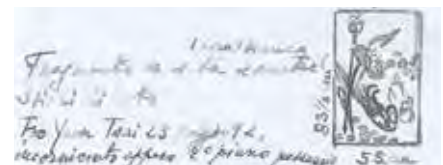
來源：

佛朗西斯高•瑪利亞·塔里安利•得•馬基奧侯爵 (1887-1968) 及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵 (1894-1986) 伉儷收藏於1942年5月25日購自上海古董商福源齋古玩號

Both the paired mandarin ducks and twin lotus blossoming from a single stem are symbolic of marital bliss and conjugal happiness.



(invoice)



(inventory list)



93TP Y

**A RARE HUANGHUALI FIVE-DRAWER DESK,
WUTIZHUO**

Mid Qing Dynasty

The single-floating-panel top set into a mitered mortise and tenon frame with rounded edges, set above five drawers of various sizes, the sides with two panelled friezes, all supported on straight legs of square section terminating in hoof feet.

136cm (53 1/2in) wide x 83.5cm (32 7/8in) high x 49cm (19 1/4in) deep.

£8,000 - 12,000

CNY71,000 - 110,000

清中葉 黃花梨五屛桌

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).

Acquired from Mathias Komor, Beijing, 28 October 1940.

來源：

佛朗西斯高•瑪利亞，塔里安利•得•馬基奧侯爵（1887-1968）及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵（1894-1986）伉儷收藏於1940年10月28日購自北平古董商Mathias Komor



(invoice)



(inventory list)



Desks with drawers, such as the present lot, are rare in Chinese furniture as customarily, writing implements and other scholarly objects were stored in brush pots, trays or separate cabinets. Drawers do not appear in China in the configuration as the present lot until the late 17th century, which have led some scholars to suggest that the desk with drawers was a design influenced by the western desk. However, other scholars argue that the use of desks with drawers was a logical evolution developing from the need for additional storage space beneath a writing surface; compare a *huanghuali* straight form narrow table with three concealed drawers, Ming dynasty, illustrated by Wang Shixiang, *Classic Chinese Furniture – Ming and Early Qing Dynasties*, Bangkok, 1986, pl.97. The use of a writing desk with drawers was certainly familiar during the 18th century as shown in chapter 81 of the 18th century novel *The Dream of the Red Mansions* (*Hong lou meng* 紅樓夢), when Baoyu sits at a small *huali* desk with a drawer into which his attendant puts paper, ink brush and inkstone.

Compare with a related *huanghuali* five-drawer desk, 17th century, illustrated in *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, pp.182-183, no.70.

See a *hongmu* three-drawer desk, 18th-19th century, which was sold at Christie's New York, 16 March 2017, lot 659.







94 TP Y

A HONGMU LOW SQUARE TABLE, KANG

19th century

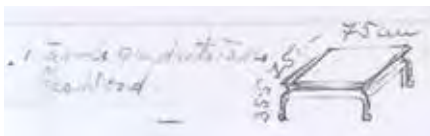
The floating panel top set within a mitered, mortise-and-tenoned frame bevelled around the sides above a waisted neck and beaded apron, all supported on the curving legs with a projecting foliate square section and a beast-head terminal.

75.4cm (29 5/8in) wide x 75.6cm (29 3/4in) deep x 37cm (14 1/2in) high.

£5,000 - 8,000

CNY45,000 - 71,000

十九世紀 紅木炕桌



(inventory list)

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).

來源：

佛朗西斯高•瑪利亞，塔里安利•得•馬基奧侯爵（1887-1968）及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵（1894-1986）伉儷收藏

95 TP Y

A FINE HUANGHUALI OPENWORK FOOT STOOL, JIAOTA

17th/18th century

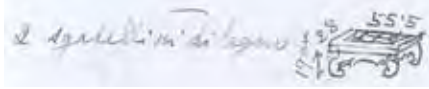
The rectangular top joined with a lattice-work panel, above a recessed waist and shaped apron, on curving square supports with scroll carved feet, cushion.

56.6cm (22 1/4in) wide x 19.6cm (7 5/8in) high x 28cm (11in) deep. (2).

£2,000 - 3,000

CNY18,000 - 27,000

十七/十八世紀 黃花梨腳踏



(inventory list)

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).

來源： 佛朗西斯高·瑪利亞·塔里安利·得·馬基奧侯爵 (1887-1968) 及馬加烈特·奧地利-托斯卡納女大公·塔里安利·得·馬基奧女侯爵 (1894-1986) 伉儷收藏

Foot stools were made either in solid floating panels, with cylindrical rollers for massaging the foot, or with openwork lattice design as the present lot. Compare a related *huanghuali* foot stool, 17th century, illustrated by Grace Wu Bruce, *Living With Ming - The Lu Ming Shi Collection*, 2000, pp.174-175, no.50, where the author notes that there are few surviving examples in *huanghuali*.



96 TP Y

A RARE HUANGHUALI AND HUAMU LOW TABLE, KANG

17th/18th century

The single rectangular floating panel of intricately figured burlwood set into a mitre, mortise-and-tenon frame of rich caramel-toned *huanghuali*, all above reeded edges and scrolled apron, supported by splayed circular rails. 89.5cm (35 1/4in) wide x 32cm (12 1/2in) high x 30cm (11 6/8in) deep.

£5,000 - 8,000

CNY45,000 - 71,000

十七/十八世紀 黃花梨瘦木面仿竹材炕桌

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).

Acquired from Robert M. Drummond, Beijing, 15 April 1939.

Published and Illustrated: Gustav Ecke, *Chinese Domestic Furniture*, Beijing, 1944, no.46, pl.43 (top).

來源：

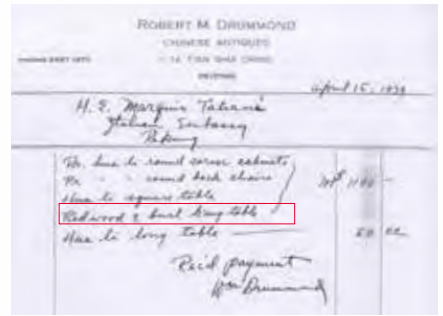
佛朗西斯高•瑪利亞·塔里安利•得•馬基奧侯爵 (1887-1968) 及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵 (1894-1986) 伉儷收藏於1939年4月15日購自北平古董商Robert M. Drummond

出版及著錄：

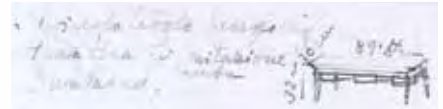
古斯塔夫•艾克著，《Chinese Domestic Furniture (中國室內傢俱)》，北京，1944年，編號46，圖43 (上方)

Robert and William Drummond were Chinese furniture dealers in Beijing during the first half of the 20th century. Dr Gustav Ecke in his seminal publication *Chinese Domestic Furniture*, Beijing, 1944, made a particular mention of "Robert and William Drummond, whose active interest has enriched the present collection and the homes of many Peking residents".





(invoice)



(inventory list)





Gustav and Yuho Ecke; image courtesy of *Orientations*



Gustav Ecke, *Chinese Domestic Furniture*, Beijing, 1944, pl.43, no.46 (illustrating the present lot)

46 Bench (low table), *t'iao-teng*; huang-huali.
Pl 43 top
Jt 1,5,16; Ht 32; top 89,5 x 30,5.
Pty of H. E. the Italian Ambassador and the
Marchesa Taliani de Marchio.

Compare a related *zitan* kang table, early Qing dynasty, with similar apron, but with tri-lobed feet, as well as a related *humu* 'seven panel' armchair, early Qing dynasty, with similar geometric design, from the Qing Court collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties*, Hong Kong, 2002, pls.36 (one of a pair) and 159.

The present *kang* table in its austere minimalist design celebrates the pure elegance of the geometric design. This is further elevated by the three-layered stretchers supporting the top panel. The ingenuity of the master craftsman is beautifully demonstrated in the juxtaposition of the geometric design contrasted against the naturalistically flowing design of the burlwood panel on top.



Image courtesy of the Palace Museum, Beijing





97

THREE BLUE AND WHITE 'LOTUS SCROLL' BOWLS

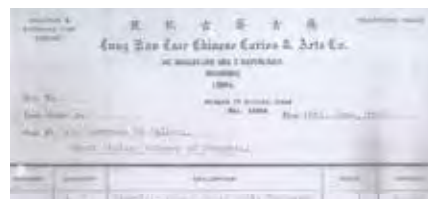
Chenghua six-character marks, Kangxi
 All painted in vibrant underglaze-blue around the exterior with continuous meandering lotus scrolls borne on undulating stems and issuing further curling leaves, the interiors with lotus blossoms surrounded by leaves in the well.
 Each 16.3cm (6 1/2in) diam. (3).

£3,000 - 5,000
 CNY27,000 - 45,000

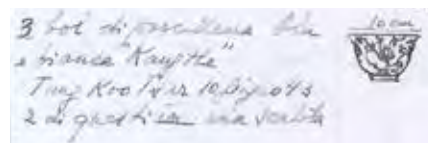
清康熙 青花番蓮紋盤 一組三件
 青花「大明成化年製」楷書仿款

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).
 Acquired from Tung Koo Tsar Chinese Curios & Arts Co., Shanghai, 10 June 1943.

來源：佛朗西斯高•瑪利亞，塔里安利•得•馬基奧侯爵（1887-1968）及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵（1894-1986）伉儷收藏
 於1943年6月10日購自上海古董商通古齋古玩號



(invoice)



(inventory list)

A BLUE AND WHITE 'BOYS' WINE EWER AND COVER

Kangxi

The ovoid body painted around the exterior with a continuous scene of a boy riding a *qilin* followed by another carrying a parasol, the procession led by two flag-bearers, the shoulder with four beast-head lug handles, the cover decorated with a boy kicking a shuttlecock into the air. 19cm (7 1/2in) high. (2).

£3,000 - 5,000

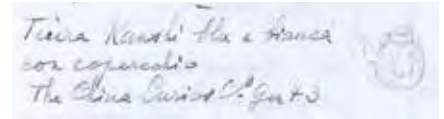
CNY27,000 - 45,000

清康熙 青花嬰戲圖執壺

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986). According to the collection inventory list, acquired from The China Curios co., Shanghai, January 1943.

來源：

佛朗西斯高•瑪利亞，塔里安利•得•馬基奧侯爵（1887-1968）及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵（1894-1986）伉儷收藏
據檔案記載，於1943年1月購自上海古董商中國古玩社



(inventory list)





99

99

**A GROUP OF CHINESE WORKS OF ART
REFERENCE BOOKS**

Including G.Ecke, *Chinese Domestic Furniture*, Peking, 1944 (Edition limited to two hundred copies); G.Ecke, *Fruhe Chinesische Bronzen aus der Sammlung Oskar Trautmann*, Peking, 1939; R.L.Hobson, *Chinese Pottery and Porcelain in the David Collection*, London, 1934; A.Priest, *Chinese Sculpture in the Metropolitan Museum of Art*, New York, 1943; *Select Specimens of the Archaeological Collection in the Ryojun Government Museum*, Ryojun (Port Arthur), 1937; *The Arts of the T'ang Dynasty*, Los Angeles, 1957; *Chinese Bronzes from the Buckingham Collection*, Chicago, 1946; Huang Bochuan, *Ye zhong pian yu san ji*, 1942 (with personal dedication by the author to Ambassador Taliani); J.Goette, *Jade Lore*, Shnaghai, Hong Kong, Singapore, 1936; *Gu yu lu chu ji*; D.Mennie, *The Pageant of Peking*, Shanghai, 1920. (13).

£4,000 - 6,000
CNY36,000 - 53,000

中國美術及工藝品參考書籍 一組十三冊

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).

來源：

佛朗西斯高•瑪利亞·塔里安利•得•馬基奧侯爵 (1887-1968) 及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵 (1894-1986) 伉儷收藏



100

100

A GROUP OF CHINESE PAINTING REFERENCE BOOKS

Including *The Pageant of Chinese Painting*, Tokyo, 1936; *Qing gong zhenbao bi meitu*, Shanghai, 1939; *Lang Shining hua* (five volumes), Beijing, 1936. (8).

£1,000 - 1,500
CNY8,900 - 13,000

中國書畫參考書籍 一組八冊

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).

來源：

佛朗西斯高•瑪利亞·塔里安利•得•馬基奧侯爵 (1887-1968) 及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵 (1894-1986) 伉儷收藏

101

A VERY FINE SMALL ENAMELLED BOTTLE VASE

Blue-enamelled Hongxian four-character mark, Republic period
The globular body raising to a tall and slender neck, decorated to the exterior with a garden scene depicting three sages surrounding a large jar under a gnarled tree borne on rocks, all beneath a grisaille band of *ruyi* head and pendants to the rim.
8.8cm (3 1/2in) high.



(inventory list)



£3,000 - 5,000

CNY27,000 - 45,000

民國 彩釉高士圖小瓶
藍彩「洪憲年製」隸書款

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Maragaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).
According to the collection inventory list, gifted by Slatmer.

來源：

佛朗西斯高•瑪利亞·塔里安利•得•馬基奧侯爵 (1887-1968)
及馬加烈特•奧地利-托斯卡納女大公，塔里安利•得•馬基奧女侯爵
(1894-1986) 伉儷收藏
據檔案記載，由Slatmer贈予





H.G. Beasley

HARRY GEOFFREY BEASLEY (1881 - 1939)

Harry Geoffrey Beasley was a wealthy brewery owner whose private collecting passion began when, aged 13, he bought two Solomon Island clubs. In 1914 he was elected to the Royal Anthropological Institute with which he maintained an association until 1937. He and his wife, Irene, established the Cranmore Ethnographic Museum in Chislehurst, Kent where they had moved in 1928, compiling the Cranmore Index of Pacific Material Culture based on James Edge-Partington's Index for the British Museum and forming a considerable library. Although the Beasleys collected artefacts from all around the world – including Africa (particularly Benin), North-west America and Asia - their main focus was the Pacific. Objects were acquired from dealers, missionaries and from, or in exchanges with, various museums. Beasley's comprehensive monograph on Oceanic fish-hooks was published in 1928. The Cranmore Museum was damaged by bombing in World War 2 and in accordance with Beasley's will his widow, Irene M Beasley (q.v), offered the first selection of the collection (apart from a limited reservation for herself) as a donation to the British Museum. The gift of several thousand items became fully effective in 1944. Other named beneficiaries include the Pitt-Rivers Museum, Oxford; The Museum of Archaeology and Anthropology, University of Cambridge; and National Museums, Scotland.





THE PROPERTY OF A LADY 女士藏品
Lots 102 - 103

102*YΦ

**A RARE HUANGHUALI, IVORY AND MOTHER-OF-PEARL
EMBELLISHED BRUSH POT, BITONG**

18th century

The cylindrical brush pot intricately inlaid with stained ivory, mother-of-pearl and hardstone pieces, depicting magpies and grasshoppers perched on leafy gnarled branches and floral sprays beside rocky outcrops, beneath flying butterflies.

14.3cm (5 5/8in) high.

£10,000 - 15,000
CNY89,000 - 130,000

十八世紀 黃花梨嵌百寶花石圖筆筒

Provenance: H.G.Beasley (1881-1939), acquired on 5 October 1925, and thence by descent

來源：H.G.Beasley先生(1881-1939)收藏，購於1925年10月5日；並由後人保存迄今

The present lot encapsulates the skill of Qing craftsmen in inlaying a complex variety of semi-precious coloured stones on a rich *huanghuali* timber. Compare with a related hardstone inlaid *zitan* brush pot, mid-Qing dynasty, illustrated in *The Complete Collection of Treasures in the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, p.291, pl.236.

A related hardstone and mother-of-pearl-inlaid *huanghuali* brush pot, 16th/17th century, was sold at Christie's Hong Kong on 2 December 2015, lot 3472.



103*YΦ

A CARVED IVORY BRUSH POT, BITONG

Late Ming Dynasty, 17th century

Carved to the exterior with a continuous scene, depicting a scholar leaning on a low table at leisure under a pine tree, gazing upon a travelling dignitary holding a walking cane, all set amidst a garden landscape surrounded by rocky outcrops, the reverse with a further boy tending a goose on a sampan, under drooping branches of a willow tree.

14.2cm (5 5/8in) high.

£2,000 - 3,000

CNY18,000 - 27,000

明末 十七世紀 牙雕高士山水圖筆筒

Provenance: Harry Geoffrey Beasley (1881-1939), collection no.2016, acquired on 9 August 1919, and thence by descent

來源：Harry Geoffrey Beasley先生(1881-1939)收藏，藏品編號2016，購於1919年8月9日，並由後人保存迄今

Compare with a similar ivory brush pot, late Ming dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2002, p.111, no.101.



104

104^Y

**THREE SMALL HUANGHUALI AND MARBLE-INSET
MINIATURE FURNITURE**

Qing Dynasty

Comprising a rectangular alter table, a square table and a screen, the rectangular table with a marble floating panel within *huanghuali* frame with shaped everted flanges, supported on square legs conjoined on the shorter sides with a rectangular panel reticulated with a stylised *chilong*. 27cm (10 5/8in) long; the square table also with a marble floating square-panel top raised on supports joined by stretchers. 21.5cm (8 1/2in) square; the rectangular screen with marble plaque set into grooved supports fitted with pierced shaped-spandrels over a cut-out reserve and shaped apron 26.5cm (10 3/8in) high. (4).

£5,000 - 8,000
CNY45,000 - 71,000

清 黄花梨嵌大理石小几 一組三件

The present lot was constructed in a similar manner to large scale furniture. Miniature pieces of furniture were used in scholars' studios for desk display and could serve as stands for precious objects.

105*^{Y Φ}

**AN UNUSUAL HUANGHUALI COCONUT-SHELL-INLAID
'CRACKED-ICE' LACQUERED SEAL CHEST, GUANPIXIANG**

18th century

The chest of rectangular section, inlaid around the exterior with coconut-shells resembling cracked-ice, set within *huanghuali* frames, with a detachable front panel with a *ruyi*-shaped metal pull beneath a rectangular panel inset with metal design of grapes and vines within an ivory frame, the interior with one shelf.

38cm (15in) high x 40cm (15 6/8in) wide x 24.5cm (9 5/8in) deep. (2).

£15,000 - 20,000
CNY130,000 - 180,000

十八世紀 黄花梨嵌椰殼冰裂紋長方匣

Chests and indeed any piece of furniture made with coconut-shell are very rare. This unique material was cut and crafted with great skill to create a singularly remarkable surface. The few objects that do contain coconut timber or shells were mostly brush pots or *weiqi* counter bowls and covers; see M.Flacks, *Custodians of the Scholar's Way: Chinese Scholars' Objects in Precious Woods*, Chicago, 2015, p.306.



105



106

106^Y

A LARGE ZITAN 'MAGNOLIA' BRUSH POT, BITONG

Qing Dynasty

The thick cylindrical sides naturalistically carved in relief with a continuous scene of blooming and budding magnolias, curling branches and leafy sprigs, the rim lobed simulating furled petals, the wood of a deep rich dark brown tone. 24.5cm (9 5/8in) high.

£10,000 - 15,000
CNY89,000 - 130,000

清 紫檀木蘭花紋筆筒

The impressive brush pot made from the prized *zitan* wood, is naturalistically rendered with curling magnolia petals and high relief branches bearing blossoms and buds. The large size suggests it may have been used for containing scrolls. Compare a related but smaller *zitan* brush pot, by Wen Fu, late Ming dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, no.23.

A related brush pot, Qing dynasty, was sold in these Rooms, 16 May 2013, lot 378. See also a similar *zitan* brush pot carved with magnolia, 18th century, which was sold at Sotheby's Hong Kong, 8 April 2011, lot 3328.

107^Y

A RARE HUANGHUALI AND HONGMU 'LADIES AND BOYS AT PLAY' BRUSH POT, BITONG

Kangxi

Deftly carved around the exterior with a continuous scene of children, one child playing on a hobby horse preceded by two carrying a flag and gong, further along a lady strolls followed by an attendant carrying a *qin*, behind the rockwork a group of three children kick a ball, while another seated lady reads from a scroll, all between *hongmu* mouth and foot rims. 15.5cm (6 1/8in) long.

£8,000 - 10,000
CNY71,000 - 89,000

清康熙 黃花梨嵌紅木仕女嬰戲圖筆筒

108

A BAMBOO 'QIAO DAUGHTERS' BRUSH POT, BITONG

Kangxi

The cylindrical vessel finely rendered in shallow relief around the exterior with a continuous scene of two elegantly coiffed ladies reading in a rocky outdoor setting beneath a wutong and pine tree with a scaly trunk and twisting branches, a lady attendant beyond a plantain tree brings another book towards the couple seated among a table with teapot, tripod incense burner, and brush pot containing a fly-whisk and *lingzhi* fungus, the bamboo of reddish-brown tone with darker brown areas, ink signature underneath.

14cm (5 1/2in) high

£3,000 - 5,000

CNY27,000 - 45,000

清康熙 竹雕二喬伴讀筆筒

Provenance: a German private collection, and thence by descent

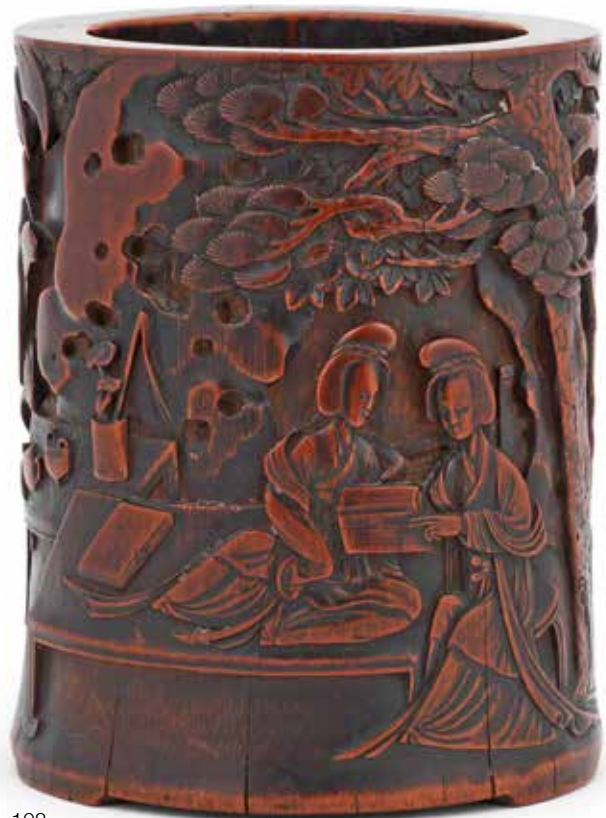
來源：德國私人收藏，並由後人保存迄今

The two ladies carved on the brush pot most probably refer to the two Qiao daughters (Eastern Han dynasty). They were both immortalised as beauties in the Ming dynasty historical novel, *Romance of the Three Kingdoms*. In the novel, the strategist and emissary Zhuge Liang attempted to persuade the warlord Sun Quan to ally himself with his lord Liu Bei against Cao Cao. To provoke him into the alliance, Zhuge Liang claimed that Cao Cao desired the two Qiao daughters (both of whom were connected to the Sun clan by marriage). The resulting alliance led to the famous battle at the Red Cliffs.

The elegantly elongated form of the ladies and unusual rock formations, as well as the finely-delineated knots and grain on the trees, suggest that this design was influenced by woodblock prints in the style of the Ming dynasty painter Chen Hongshou 陳洪綬 (1598-1652). For the influence of Chen Hongshou prints on bamboo carving, see Wen C.Fong and J.C.Y.Watt, *Possessing the Past: Treasures from the National Palace Museum, Taipei*, New York, 1996, pp.464-467. For brush pots carved with similar motifs, see one from the Simon Kwan collection, included in the exhibition *Ming and Qing Bamboo*, Hong Kong, 2000, no.35; another in the collection of B.S.McElney, is illustrated by Ip Yee and L.C.S.Tam, *Chinese Bamboo Carving*, Hong Kong, 1978, vol.1, pl.35. See also a brush pot carved with two ladies reading together in a garden setting, in the collection of the Shanghai Museum, first half of the 17th century, illustrated by Chu-Tsing Li and J.C.Y.Watt, *The Chinese Scholar's Studio: Artistic Life in the Late Ming Period*, New York, 1987, no.55.



107



108



109

109

A LARGE WOOD CARVING OF A MOUNTAIN

19th century

Meticulously carved depicting a mountainous valley with two peaks flanking a cascading stream, the banks with jagged rocks and leafy shrubs, plants and trees, one rocky ledge with a pavilion and a stepped path.

58.4cm (23in) high.

£5,000 - 8,000

CNY45,000 - 71,000

十九世紀 木雕高士亭台山子

Provenance: Sotheby's Hong Kong, 2 November 1994, lot 282

A European private collection

來源：

1994年11月2日於香港蘇富比拍賣，拍品282號
歐洲私人收藏



110

110

A CARVED DUAN STONE TABLE SCREEN

Qing Dynasty

Of rectangular form, carved in high relief with an auspicious crane standing on one leg and grasping a *lingzhi* fungus in its beak, all amidst a bamboo grove with a gnarled rock, wood stand.

28.9cm (11 3/8in) high. (2).

£8,000 - 12,000

CNY71,000 - 110,000

清 端石仙鶴銜靈芝插屏

Provenance: Sotheby's Hong Kong, 2 November 1994, lot 296

A European private collection

來源：1994年11月2日於香港蘇富比拍賣，拍品
296號
歐洲私人收藏

Duan stone was produced in Guangdong Province, and got its name from Duan Prefecture. A related stone screen in the Palace Museum, Beijing, is illustrated in *Huanghuali jiaju*, Beijing, 2008, pp.230-231.

111

**A BONE-INLAID BLACK LACQUER SEAL CHEST AND COVER,
GUANPIXIANG**

18th century

Of rectangular form and flanked by a pair of bail handles, painted in lustrous dark-black lacquer around the exterior and inlaid with bone scenes of children playing and scholars in leisure in front of large screens, all amidst auspicious deer, phoenix, plants and trees, in the distance rocky islands with pavilions and *ruyi*-head clouds above, with a detachable front panel concealing four drawers, the interior lacquered red.

35.1cm (12 1/8in) high x 32.3cm (12 3/4in) wide x 21.2cm (8 3/8in) deep (3).

£12,000 - 18,000

CNY110,000 - 160,000

十八世紀 黑漆嵌骨嬰戲圖長方匣

Compare with a related ivory-inlaid black-lacquered box with similar decoration, mid-Qing dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum*, Shenzhen, 2006, p.259, no.193; see also a black lacquer bone-inlaid sedan chair document box and cover, 17th century, from the Sir Harry Garner collection in the Fitzwilliam Museum, Cambridge, illustrated in the Oriental Ceramic Society and British Museum exhibition *Chinese Ivories from the Shang to the Qing*, London, 1984, p.195, pl.282.





112

112^Y

A HUANGHUALI SEAL CHEST, GUANPIXIANG

Mid Qing Dynasty

The rectangular case with lifting lid cover over twin doors on a low base, metal mounts in the form of *ruyi*-heads at the corners, lobed clasp-plate and rectangular hinges to the front and back, flanked by a pair of bail handles, the case opening to an upper compartment over five short and two long drawers with diamond-shaped pulls, the vividly-grained wood of rich reddish-brown tone.

29cm (11 3/8in) high x 29.2cm (11 1/2in) wide x 22.9cm (9in) deep (8).

£6,000 - 8,000

CNY53,000 - 71,000

清中葉 黃花梨官皮箱

113^Y

A JICHIMU DOCUMENT BOX

18th/19th century

Enclosing two long softwood drawers secured with a rectangular metal lockplate with sliding fastener, oval metal mounts for drawer pulls and bail handles set to either side of the box, *ruyi* mounts to the top and strap-metal mounts to the reinforce the sides, the rich dark-brown wood with fine russet feathering. 50cm (19 3/4in) wide x 22cm (8 5/8in) deep x 14.5cm (5 3/4in) high. (3).

£3,000 - 5,000

CNY27,000 - 45,000

十八/十九世紀 雞翅木方盒



113



114

114^Y

A LARGE HUANGHUALI DOCUMENT BOX AND COVER

18th century

Of rectangular form, the corners applied with metal *ruiyi*-shaped mounts, the interior with later-added long hinge mounts, the two short sides with metal bracket handles attached to scallop-edged mounts, the well-figured wood of rich reddish-brown tone.

55.5cm (21 7/8in) wide x 39.6cm (15 5/8in) deep x 17cm (6 5/8in) high. (2).

£4,000 - 6,000

CNY36,000 - 53,000

十八世紀 黃花梨方盒

A related *huanghuali* box and cover, 18th century, was sold at Christie's London, 13 May 2011, lot 1103.

115^Y

A MOTHER-OF-PEARL-INLAID WUMU 'LOTUS TENDRILS' CROSS

19th century

Delicately inlaid with incised pieces of mother-of-pearl forming patterns of large lotus flower heads borne on entwining branches and scrolling tendrils, scattered with small prunus flowers, extending to the trilobed terminal ends bordered with cartouches containing foliate acanthus leaves, supported on a wooden reticulated stand pierced in the form of a gnarled tree trunk issuing mother-of-pearl prunus petals.

95cm (37 3/8in) high (2).

£2,000 - 3,000

CNY18,000 - 27,000

十九世紀 烏木纏枝蓮紋十字架



115





116^{TP Y}

A MAGNIFICENT PAIR OF HUANGHUALI 'FOUR CORNERS EXPOSED OFFICIAL'S HAT' ARMCHAIRS, SICHUTOU GUANMAOYI

17th century

Each composed with a shaped headrest supported by the solid-panel S-shaped backsplat, the sinuous protruding arms supported by S-shaped side posts and goose-neck front posts, the rectangular seat frame enclosing a hard woven mat and supported on circular legs joined by a curved apron above stepped stretchers and a foot rail, the wood patinated to a rich reddish tone.

Each 118.2cm (46 1/2in) high x 58cm (22 6/8in) wide x 50cm (19 6/8in) deep. (2).

£150,000 - 200,000

CNY1,300,000 - 1,800,000

十七世紀 黃花梨四出官帽椅 一對

Provenance: a British private collection

來源：英國私人收藏

The 'four corners-exposed' form is one of the earliest classic forms found in *huanghuali* furniture chair design. Early forms of this chair can be seen in murals at Dunhuang dating from the Southern and Northern dynasties, which have seen further evolutions through the Tang and Song dynasties; see Quincy Chuang, ed., *Fine Ming and Qing Furniture in the Shanghai Museum*, Hong Kong, 1998, p.36.

The present pair of armchairs represent one of the most sculptural forms of Chinese furniture from the late Ming period. The graceful and sinuous shaping of the frame members resonate with dynamism and elegance, and the vigorously shaped top rails resemble the protruding wings of the hats worn by Ming officials, hence known as 'officials' hat chairs. The flat ends of the yokes and arms impart a restrained inner strength reinforcing the stately presence of the chairs.

Compare a very similar pair of *huanghuali* yokeback armchairs, 16th/17th century, illustrated in *Splendor of Style: Classical Chinese Furniture from the Ming and Qing Dynasties*, Taipei, 1999, p.82; another similar example, circa 1600, from the John W. Gruber

collection, is illustrated in S.Handler, *Austere Luminosity of Chinese Classical Furniture*, Berkeley, 2001, p.54, fig.4.14 (one of a pair); a further similar armchair is illustrated in R.H.Ellsworth, *Chinese Hardwood Furniture in Hawaiian Collections*, Honolulu, 1981, no.10; and compare another closely related armchair with four protruding ends and cloud motif on splat and tendril on apron, Ming dynasty, from the Wang Shixiang collection, illustrated in Wang Shixiang, *Classic Chinese Furniture – Ming and Early Qing Dynasties*, Bangkok, 1986, pl.46; see also a further similar example, in the collection of the Central Academy of Arts and Crafts, Beijing, illustrated in Chen Zengbi, *Zhongyang Gongyi Meishu Xueyuan Yuancang: Zhenpin Tulu* [Central Academy of Arts and Crafts: Illustrations of collections], vol.2: *Mingshi Jiaju* [Ming Furniture], Hong Kong, 1994, p.23.

A similar single *huanghuali* high yokeback armchair, late Ming dynasty, of slightly smaller size and with a medallion on the splat, was sold at Sotheby's Hong Kong, 6 April 2016, lot 108; compare also a pair of *huanghuali* yokeback armchairs, 17th century, which was sold at Sotheby's New York, 11-12 September 2012, lot 218.









117
**A CLOISSONNÉ ENAMEL SQUARE
 TAPERING VASE**

Wanli

Of square slender form with tapering sides supported on bracket feet, enamelled to each side with blossoming flowers borne on gnarled branches on a bright turquoise ground above upright stiff leaves, all below a navy-blue band containing reticulated coin flanked by small chrysanthemum flowers and clusters of grapes to the rim. 25.5cm (10in) high

£6,000 - 8,000
 CNY53,000 - 71,000

明萬曆 銅胎掐絲琺瑯花卉紋花插

Compare with a related cloisonné enamel circular vase, late Ming dynasty, illustrated J.Getz, *Catalogue of the Avery Collection of Ancient Chinese Cloisonnés*, New York, 1912, p.60, no.105.

118
**A RARE CLOISSONNÉ ENAMEL TRIPOD
 INCENSE BURNER, DING**

17th century

The globular body supported on three legs and flanked at the sides by a pair of upright bracket handles, decorated with large lotus blooms wreathed in scrolling foliage issuing curling leaves, the shoulder with a band of alternating rosettes against a darker blue ground. 34.5cm (13 5/8in) high.

£30,000 - 40,000
 CNY270,000 - 360,000

十七世紀 銅胎掐絲琺瑯番蓮紋鼎式爐

The present lot is extremely rare. A late Yuan example of a globular body tripod incense burner is illustrated in the *Compendium of Collections in the Palace Museum: Enamels, Cloisonné in the Yuan and Ming Dynasties, 1*, Beijing, 2011, p.56, no.4. The decoration and style of the lotus, however, is typical of late Ming dynasty cloisonné, see for example a large ceremonial vase but with similar lotus scrolls, 17th century, illustrated by H.Brinker and A.Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, London, 1989, p.127.

117



118

119^{TP Y}

**A VERY RARE AND LARGE HUANGHUALI
PAINTING TABLE, HUA ZHUO**

17th/18th century

The wide top with rounded edges set with two fine large well-figured floating panels, the frieze formed as a single horizontal rib curving into an elegant loop at the join with each plain cylindrical leg, each leg further secured to the top beneath the joint by two 'flying buttress' sections behind the frieze.

193.5cm (in) long x 86.5cm (in) deep x 82.2cm (in) high.

£40,000 - 60,000

CNY360,000 - 530,000

十七/十八世紀 黃花梨裏腿高羅鍋棖畫案

The rare painting table exhibits Ming dynasty austerity and minimalism of design, utilising the humpbacked stretchers which encircle the legs close to the top of the table to emulate vernacular bamboo furniture, using the prized hardwood. The increased leg room created by this design had the subsequent effect of decreased stability which was compensated by the S-shaped braces. The form of the present table is very similar to one illustrated in the Kangxi period *Chengxuantang* block printed edition of the novel *Shengyu xiang ji* (聖諭像解).

Compare with a very similar *zitan* painting table, Ming dynasty, illustrated in Quincy Chuang, ed., *The Chuang Family Bequest of Fine Ming and Qing Furniture in the Shanghai Museum*, Hong Kong, 1998, pp.78-79, no.30.

A related *huanghuali* painting table, late Ming dynasty, of larger size and supported by four stretchers, from the Dr S.Y. Yip collection, was sold at Sotheby's Hong Kong, 7 October 2015, lot 106.



A similar painting table illustrated in the Kangxi period *Chengxuantang* block printed edition of *Shengyuxiang jie*.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.





(detail)

120^{TP Y}

A RARE PAIR OF HUANGUALI DEMI-LUNE TRIPLE-TOP GEORGIAN-STYLE GAMING TABLES

Circa 1730-1740

Each with hinged circular triple-tops lined with green baize when fully opened within carved foliate scroll border interspersed between four oval counter cups, the frieze carved with further foliate scrolls above cylindrical tapering legs terminating with animal-mask feet.

Each 84cm (in) wide x 81.5cm (in) deep x 71cm (in) high. (2).

£20,000 - 30,000

CNY180,000 - 270,000

約1730至1740年 黃花梨蔓草紋半月桌

Provenance (one of the two): In the 19th century Sir James Gibson-Craig of Riccarton (1765-1850) gave the table to the Hon. Mrs Hay Mackenzie of Cromartie (1829-1888), and thence by descent. In 1934, a descendant of the family entered the Colonial Service and the table was sent to South Africa and eventually Botswana (then known as Bechuanaland) where it was said to have been used in 1965 to sign the documents leading to that country's independence.

來源：此桌製於十八世紀中國，用於外銷英國。十九世紀James Gibson-Craig of Riccarton爵士(1765-1850)將此桌贈予Hon. Mrs Hay Mackenzie of Cromartie (1829-1888)，並由後人保存。1934年，家族後人於殖民地部供職，並將此桌帶至南非以及博茨瓦納（時稱貝專納），據傳用於1965年該國獨立宣言簽字儀式。

The present lot is an exceptional example of Chinese-Western cultural encounters and would have been specially commissioned according to a western design, probably English, to be made in China. It is interesting to note the Chinese influence demonstrated in the mythical-beast heads carved on the feet.

A similar *huanghuali* triple-top gaming table in Georgian style, 1730-1740, is illustrated by C.L. Crossman, *The Decorative Arts of the China Trade*, Woodbridge, 1991, p.236, pl.87, who describes the table as superb; a related example is at Saltram House, Devon, collection of Richard Milhender, but with a mother-of-pearl inlay on the frieze and lacking the mythical-beast carving on the feet.

Compare with a related *huanghuali* 'George II' games table, 18th century, which was sold at Sotheby's New York, 19-20 March 2013, lot 298.



The present lot, open and folded



120



THE PROPERTY OF A GENTLEMAN 士紳藏品

121

A RARE THREE-LEAF POLYCHROME TIANQI AND QIANJIN LACQUER SCREEN

18th century

The screen consisting of six panels, with a smaller and larger one set within each leaf, each smaller panel skilfully incised and gilt with a phoenix in flight amidst blossoming peonies and scrolling foliage, each larger panel with a lobed medallion enclosing a writhing dragon pursuing the flaming pearl amidst stylised clouds above a square cartouche enclosing a standing *qilin* beneath pine trees and jagged rocks, all reserved on a honeycomb diaper ground filled with flower heads and *wan* motifs, enclosed within a key-fret border and further cartouches alternating with bats and *shou* characters.

Overall 198 x 194cm (78 x 76 3/8in)

£40,000 - 60,000

CNY360,000 - 530,000

十八世紀 填漆戩金團龍紋開光瑞獸圖三開屏風

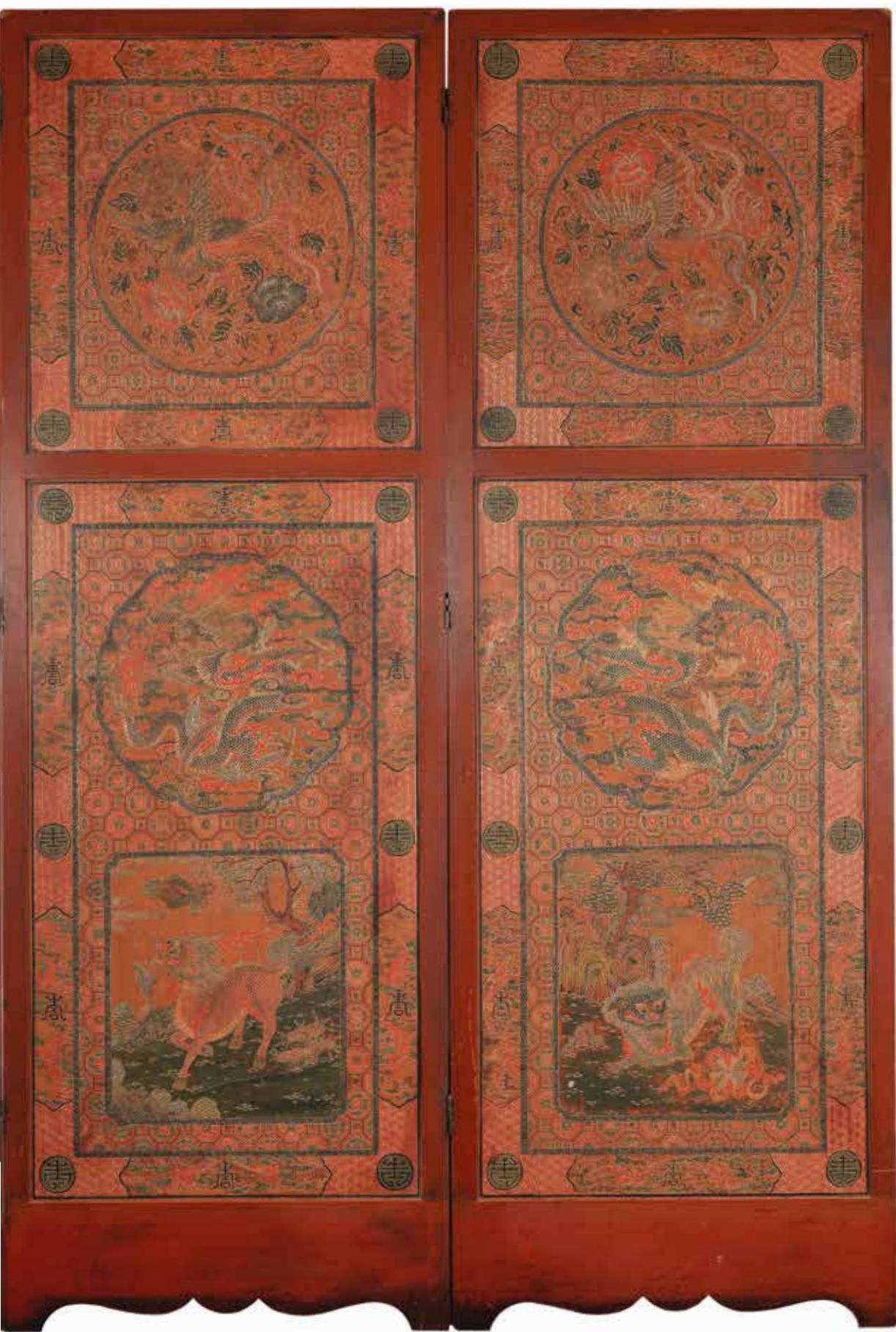
Provenance: Parke-Bernet Galleries, New York, 1 March 1957, lot 216
A distinguished European private collection, and thence by descent

來源：1957年3月1日於紐約Parke-Bernet Galleries拍賣，拍品216號
顯貴歐洲私人收藏，並由後人保存迄今

The six panels would have probably been inset within the front doors of a pair of lacquered cabinets made for a high ranking member of the Qing Court, possibly a member of the Imperial family; compare a polychrome *tianqi* and *qiangjin* lacquer cabinet, Wanli mark and of the period, from the Qing Court collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties*, vol.II, Hong Kong, 2002, pl.172. The close Imperial association is demonstrated in the symbolism of the phoenix and dragon pursuing the flaming pearl as well as the impressive large scale and type of craftsmanship typical for Imperial works of art. The depiction of the *shou* characters and bats represents the wish for longevity.

Compare the decoration of phoenixes on polychrome lacquer *tianqi* and *qiangjin* boxes, Qianlong, from the Qing Court collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Qing Dynasty*, Shanghai, 2006, pls.76-77. See also a polychrome *tianqi* and *qiangjin* lacquer display cabinet, Yongzheng, and another related display cabinet, Qianlong from the Qing Court collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties*, vol.II, Hong Kong, 2002, pls.215 and 222.







122^{TPY}

A HUANGHUALI CABINET

Qing Dynasty

The rectangular outline with an open upper shelf, above a pair of tall rectangular doors with well-figured panels within grooved edges opening to a single shelf, set with metal lockplate and pull handles. 92cm (36 1/4in) high x 73cm (28 3/4in) wide x 32cm (12 5/8in) deep.

£20,000 - 30,000

CNY180,000 - 270,000

清 黄花梨亮格櫃

The austere minimalistic form of the present lot follows directly from Ming dynasty furniture. It is likely that originally this cabinet would have been elevated on a stand to protect the precious books and possessions on display from the damp floors. Compare a *huanghuali* open cabinet with two drawers and stands, Ming dynasty, illustrated in Quincy Chuang, ed., *The Chuang Family Bequest of Fine Ming and Qing Furniture in the Shanghai Museum*, Hong Kong, 1998, pp.102-103, no.103.

123^{TP Y}

A RARE HUANGHUALI AND HUAMU SIDE TABLE, TIAOZHUO

17th century

The rectangular well-figured burlwood panel set within a *huanghuali* mitre, mortise and tenon frame over a single recessed waist and shaped apron carved with leafy scroll work, the square cut legs terminating in hoof feet and joined together by hump-back stretchers. 94cm (37in) long x 63.5cm (25in) deep x 84.6cm (33 1/4) high.

£15,000 - 20,000

CNY130,000 - 180,000

十八世紀 黃花梨瘦木面羅鍋枱卷草紋半桌

Provenance: a European private collection

來源：歐洲私人收藏

Compare a very similar *huanghuali* stone top-inset side table, Ming dynasty, illustrated in Grace Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2011, p.35. See also a related *huanghuali* side table, Ming dynasty, from the Qing Court collection, but carved with *chi* dragons on the aprons, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties*, vol.I, Hong Kong, 2002, pl.95.

See a related pair of *huanghuali* side tables, 17th century, but carved on the aprons with *chi* dragons, which was sold at Christie's New York, 14-15 September 2017, lot 954.





124

124

A CLOISSONNÉ AND CHAMPLEVÉ ENAMEL RITUAL WINE VESSEL, JUE

18th century

The globular belly raised on three tall tapered legs and decorated around the body and interior with leafy lotus scrolls, the waist with a band of lappets, one side with a gilt loop handle issuing from a mythical beast-head, the lip typically flaring at one end and with a long curving spout between two upright posts.

23.4cm (9 1/2in) high.

£8,000 - 12,000

CNY71,000 - 110,000

十八世紀 銅胎掐絲琺瑯纏枝蓮紋爵

See a similar cloisonné and champlevé enamel wine vessel, *jue*, Qianlong, in the Museum of Decorative Arts, Paris, illustrated by B.Quette, ed., *Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, New York, 2011, p.86, fig.5.8. Compare also a pair of related cloisonné enamel *jue*, 18th century, illustrated by C.Brown, *Chinese Cloisonné: The Clague Collection*, Phoenix, Arizona, 1980, pl.60.



125

125

A RARE CLOISSONNÉ ENAMEL SEAL PASTE BOX AND COVER

17th century

Of circular form, vividly decorated on the domed cover with three *taotie* masks around a stylised archaic phoenix at the centre, the exterior of the box similarly decorated with *taotie* masks, all reserved on a bright turquoise ground.

7.6cm (3in) diam. (2).

£6,000 - 8,000

CNY53,000 - 71,000

十七世紀 銅胎掐絲琺瑯仿古饕餮面 紋印盒

The present cloisonné enamel seal paste box and cover is rare for its early date introducing the archaic bronze inspired design of *taotie* masks in the decorative scheme of cloisonné enamel wares. This design signified the wish to emulate the virtues of antiquity and became particularly popular during the reign of the Qianlong emperor. See for example the design of *taotie* masks and *chi* dragons used on a cloisonné enamel vase, early Qing dynasty; and see also a seal paste box and cover, Qianlong mark and of the period, illustrated in *Compendium of Collections in the Palace Museum: Enamels 2*, Beijing, 2011, pls.10 and 253.



126

126^{TP Y}

A HUANGHUALI LOW TABLE, KANG

Mid-Qing Dynasty

The rectangular top set within a mitered, mortise and tenon frame with ice-plate edge, on a stepped apron supported on four humpback corner feet ending with upturned foliate terminals.

88cm (34 5/8in) long x 43.5cm (17 1/8in) deep x 34cm (13 3/8in) high.

£5,000 - 8,000

CNY45,000 - 71,000

清中葉 黃花梨炕桌

Compare with a related *huanghuali* kang table, 17th/18th century, which was sold in these Rooms, 12 November 2015, lot 233.

127^{* TP Y}

A HUANGHUALI AND HUAMU GAMES TABLE

Mid-Qing Dynasty

The table top with a removable central *xiangqi* chess board, all framed by border panels of burlwood and *huanghuali*, supported on four humpback corner feet ending with upturned foliate terminals.

79cm (31 1/8in) high x 73.5cm (29in) deep x 73cm (28 3/4in) wide.

£5,000 - 8,000

CNY45,000 - 71,000

清中葉 黃花梨嵌瘿木棋桌

Provenance: a European private collection

來源：歐洲私人收藏

Gaming tables of varying structures were used in China as early as the Zhou dynasty, with unearthed examples dating to the early Warring States period (circa 5th century BC) and the Tang dynasty. See a *huanghuali* square gaming table, 17th century, with a central *weiqi* board, illustrated in *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, pp.146-147, no.52.



127



128



129

128

A LARGE TIANQI LACQUER LOBED BOX AND COVER

18th/19th century

The top finely incised and gilt on a red lacquer ground in the centre with a rosette medallion bordered by *ruyi*-heads, feathery lotus leaves and bats, all within a key-fret border, the sides similarly incised with lotus framed by angular archaic scrolls, the interior and base lacquered black. 43cm (17in) diam. (2).

£4,000 - 6,000

CNY36,000 - 53,000

十八/十九世紀 填漆纏枝福蓮紋葵瓣蓋盒

Provenance: a distinguished European private collection

來源：顯貴歐洲私人收藏

A similarly-shaped *qianjin* lacquer box, Qing dynasty, decorated with dragons, is illustrated by P.Frick in *Chinesische Lackkunst*, 2010, Munster, 2010, pl.54, p.106.

129^Y

**A CARVED HUANGHUALI AND HARDWOOD
CINNABAR-LACQUER-INSET TABLE SCREEN**

Qing Dynasty

The single-sided red lacquer panel well carved with an archaic design of mythical beasts and *taotie* on a diaper-pattern ground, the supporting hardwood stand constructed with transverse feet beneath reticulated spandrels and aprons pierced with squirrels and grapes. 79cm (31 1/8in) high. (2).

£4,000 - 6,000

CNY36,000 - 53,000

清 剔紅夔鳳拱福慶紋黃花梨插屏

Provenance: a British private collection

來源：英國私人收藏

130* TP Y

A HUANGHUALI RECESSED-LEG PAINTING TABLE, HUA'AN

19th century

The long rectangular top set with a floating panel in a wide moulded frame, supported on square flared legs joined by two stretchers, the straight apron with short and plain spandrels.

77.5cm (30 1/2in) x 42.5cm (16 3/4in) x 206cm (81in) wide.

£15,000 - 20,000

CNY130,000 - 180,000

十九世紀 黃花梨夾頭榫畫案



130



131



131^{TP Y}

A PAIR OF HUANGHUALI HORSESHOE-BACK ARMCHAIRS, QUANYI

Qing Dynasty

Each with curving top rail sloping down to the arms supported on serpentine side posts and terminating in a curved hook beyond the corner posts, the backsplat carved with a dragon roundal, the back corner posts continuing below the rectangular frame, the legs joined by stretchers and a footrest.

Each 61cm (24in) wide x 58cm (22 7/8in) deep x 90cm (35 1/2in) high. (2).

£15,000 - 20,000
CNY130,000 - 180,000

清 黃花梨團龍紋圈椅一對

132^{TP Y}

A HUANGHUALI ALTAR TABLE

The huanghuali rectangular flat top set into a mitre, mortise-and-tenon frame with double 'ice-plate' edge over a galleried waist, all supported on four elegant cylindrical legs framed by U-shaped aprons, each side linked by three short stretchers.

179.5cm (70 5/8) long x 82.2cm (32 3/8in) high x 43.4cm (17 1/8in) deep.

£8,000 - 12,000
CNY71,000 - 110,000

黃花梨夾頭榫平頭案

133^{TP Y}

A LARGE HONGMU SIDE TABLE

Republic period

The rectangular floating top panel slightly recessed within a mortise-and-tenon construction that terminates in flaring scrolled edges on the short sides, the aprons on both long sides carved in delicate relief with bats suspending chimes flanked by pairs of fish, the legs on the short sides joined with vertical panels each reticulated with square patterns.

167.5cm (66in) long x 88.5cm (34 6/8in) high x 46cm (18 1/8in) deep.

£6,000 - 8,000
CNY53,000 - 71,000

民國 紅木福慶有餘紋翹頭桌



132



133



(two views)

THE PROPERTY OF A LADY 女士藏品

134 TP Y Φ

A VERY RARE LACQUER AND BAMBOO TWO-PART CENTRE-TABLE

Yongzheng/Qianlong

The top formed as two conjoined leaves, exquisitely carved and lacquered in various levels of relief with *ruyi*-clouds and flowers in red and green on a gilt ground, the bamboo supports with key fretwork, supporting an undertier in brown lacquer richly decorated with scrolls and foliage. 87cm (37 1/4in) high x 160cm diam (63in). (2).

£40,000 - 60,000

CNY360,000 - 530,000

清雍正/乾隆 木漆描金如意雲紋圓桌

Provenance: A&J Speelman Oriental Art Ltd., London
An Italian private collection

來源：倫敦古董商A&J Speelman Oriental Art Ltd.
意大利私人收藏



Elegantly modelled to resemble two adjoining leaves, this exceptional table is a rare example of remarkable furniture that was likely to have been manufactured during the reign of the Yongzheng emperor. However, the Imperial demand for lacquered furniture continued on into the Qianlong period.

The wispy *lingzhi*-shaped clouds, decorating the surface of the table, were very popular during the Yongzheng period. Clouds, *yun* (雲), form a visual pun on the word '*yun*' (運), meaning 'fortune', 'luck' or 'fate'. In an agricultural society, the rain-bearing clouds would have been perceived as a benevolent omen, for the necessary irrigation of the crops. This would also have been read as a sign that the emperor, the 'Son of Heaven', held the mandate to rule.

After the Yongzheng emperor's disputed ascent to the throne, he seemed to have had a particular fondness for the physical as well as symbolic appearance of auspicious clouds. Scenes of auspicious five-coloured clouds appearing above the sky were recorded several times in the Palace memorials presented to the emperor and legitimised his rule. The Imperial archives also recorded that paintings depicting such particular type of clouds were ordered by the Yongzheng emperor in 1730, see Lin Lina, 'Auspicious symbols and scenes of the Yongzheng period', in Feng Mingzhu, *Harmony and Integrity: The Yongzheng Emperor and His Times*, Taipei, 2009, pp.374–399.

A related lacquered circular table, decorated with floral scrolls, Yongzheng, in the Palace Museum, Beijing, is illustrated in *Caihui jiaju*, Beijing, 2009, p.107, pl.67. Another table that uses bamboo to form the decorative aprons and supports, Yongzheng period, is also illustrated in *Ibid.*, p.97, pl.58.



135



135

A PAIR OF RARE GILT-BRONZE AND CHAMPLEVÉ ENAMEL FLOWERPOTS

Qianlong

Each of four-lobed circular vessel raised on four *ruyi* feet, the flaring sides rising to an everted lipped rim and flanked by a pair of lotus and acanthus leaf handles, the body brightly decorated with leafy lotus blossom in lapis blue and turquoise enamel inlay, the rim chased with a key-fret border, with two old metal liners, possibly original.

Each 25cm (9 7/8in) long. (4).

£20,000 - 30,000

CNY180,000 - 270,000

清乾隆 銅鑲金填瑠璃纏枝蓮紋海棠式花盆 一對

Compare with a related flowerpot, Qianlong, in the collection of the Museum of Asian Art, Moscow, illustrated by M.A.Neglinkaya in *Chinese Cloisonné' Enamels Fifteenth to Twentieth Century*, Moscow, 2006, no.108, pp.52 and 149; see also similar design and workmanship on a gilt-bronze and champlevé enamel flowerpot, mid-Qing dynasty, illustrated in *Compendium of Collections in the Palace Museum: Enamels 4*, Beijing, 2011, pl.26.

136^Y

A VERY RARE ZITAN DISPLAY CABINET

Qianlong/Jiaqing

The upper register with three square glass doors, the middle register with two rectangular glass doors, and the lower register with two square glass doors flanking two rectangular drawers carved with archaic geometric designs, the sides each with one panel carved with similar designs beneath the glass windows, all raised on four feet with shaped spandrels.

56.1cm (22 1/8in) high x 51.7cm (20 3/8in) wide x 17.2cm (6 3/4in) deep.

£10,000 - 15,000

CNY89,000 - 130,000

清乾隆/嘉慶 紫檀仿古夔紋博古格

Provenance: a European private collection

來源：歐洲私人收藏

The present lot would have been used to safekeep and display highly prized possessions, mirrored in the use of the precious *zitan* wood, the exceptional craftsmanship and Imperial design. Such cabinets were made in a variety of sizes and geometric arrangements of the compartments. For related examples from the Qing Court collection, see *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties*, vol.II, Hong Kong, 2002, pls.212, 216, 221 (glass cabinet decorated with bamboo strips), and 229.

Compare also the decoration on a gauze in the Fuwang ge, 'Pavilion of Viewing Achievements', the Qianlong emperor's private retirement retreat within the Forbidden City, illustrated in N.Berliner, et al, *The Emperor's Private Paradise: Treasures from the Forbidden City*, Sale, Mass., 2010, p.208, fig.9, to the top panel of the display cabinet.

The masterful skill of the craftsman is demonstrated in the exquisite details, from the perfectly balanced geometric design, to the precise and even execution of the relief carving, to the grooved lines both within the design and on the beading framing each compartment and along the framework, and the clever use of the bat-shaped handles to prevent the doors and drawers opening inadvertently.

The principle relief carved decoration includes lotus scrolls and *ruyi*, which combined with the bat-shaped handles, represents the wish for long life, purity and the five auspicious wishes.

See a related *zitan* embellished openwork display cabinet, Qianlong, which was sold at Christie's Hong Kong, 31 May 2010, lot 1925.





137

137

**A CARVED CINNABAR LACQUER
'DRAGON' BOX AND COVER**

Qianlong

Of circular form, carved to the cover with three wrathful five-clawed dragons detailed with fang teeth, bulging eyes and horns, emerging from an intricate ground of crashing and foaming waves in mutual pursuit of the flaming pearl to the centre, all bordered by an interlocking key-fret band, the side decorated with a dense hexagonal diaper ground. 17.9cm (7in) diam. (2).

£15,000 - 20,000
CNY130,000 - 180,000

清乾隆 剔紅雲龍戲珠圓蓋盒

A very similar carved cinnabar lacquer 'dragon' box and cover, Qianlong mark and period, was presented by the Qianlong emperor to George III following Lord Macartney's Embassy of 1792-1794, and is illustrated by J.Ayers, *Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen, Volume III*, London, 2016, p.852, no.1959.

Compare with a similar carved cinnabar lacquer 'dragon' box and cover, Qianlong mark and of the period, which was sold in our Hong Kong Rooms, 3 December 2015, lot 32.

138

**A VERY FINE ARCHAISTIC CLOISSONNÉ
ENAMEL AND GILT-BRONZE VASE,
FANG GU**

Qianlong

Of square section, the central part enamelled on each side with an archaistic *taotie* mask separated by flanges down the centre and at the edges, the upper flaring section similarly enamelled with pairs of archaistic phoenix with pink heads and stylised green scrolling tails, also separated by flanges, the flaring base with pendent plantain leaves. 33cm (13in) high.

£40,000 - 60,000
CNY360,000 - 530,000

清乾隆 銅胎掐絲琺瑯仿古饕餮紋出戟方觚

The cloisonné *fang gu* is exceptional for its refined and rare predominant design of double phoenix on each side, above triple bands of *taotie* masks and plantain leaves. For another example with a primary phoenix motif see a cloisonné enamel incense burner, *ding*, Qianlong mark and of the period, illustrated in *Compendium of Collections in the Palace Museum: Enamels 2*, Beijing, 2011, pl.201. Compare also a related but less refined and smaller cloisonné enamel *fang gu*, with phoenixes on the neck and foot and *taotie* masks around the centre, 17th/18th century, illustrated by Sir H.Garner, *Chinese and Japanese Cloisonné Enamels*, London, 1962, pl.52.

The form and design of the present lot are a direct result of the Qianlong emperor's wishes for craftsmen to take inspiration from antiquity, in order to 'restore the ancient ways', reinstating the intrinsic qualities of simplicity, sincerity and happy exuberance of the ancient cultures. For this purpose the emperor instructed the Court to collect drawings of antiquities, such as the 'Catalogue of Xiqing Antiquities' (*Xi Qing Gu Jian* 西清古鑑), which served as sources of designs for the production of vessels. Compare three related archaistic cloisonné enamel and gilt-bronze vases, *fang gu*, Qianlong mark and of the period, illustrated in *ibid.*, pls.143, 146-147.

A related cloisonné enamel and gilt-bronze vase, *gu*, Qianlong mark and of the period, was sold at Christie's Paris, 7 June 2011, lot 208.





THE PROPERTY OF A LADY 女士藏品

139

A CLOISSONNE ENAMEL PEAR-SHAPED VASE

Incised Qianlong five-character mark and of the period

Decorated around the exterior with lotus blooms borne on meandering leafy scrolls, the foot encircled with C-scrolls and circles, all reserved on a turquoise ground, flanked by a pair of key-fret handles.
12.4cm (4 7/8in) high.

£6,000 - 8,000

CNY53,000 - 71,000

清乾隆 銅胎掐絲琺瑯番蓮紋棒槌夔耳小瓶
「乾隆年製」、「從」楷書刻款

A related cloisonné enamel vase of similar decoration, but lacking the elaborate handles on the current vase, and incised with the character *bing*, was sold in these Rooms, 28 May 2010, lot 273.



139

THE PROPERTY OF A LADY 女士藏品

140

A VERY RARE CLOISSONNÉ ENAMEL AND GILT-BRONZE INCENSE BURNER AND LINER

Qianlong seven character mark and of the period
The gently curving barrel-shaped body meticulously enamelled around the exterior with four lotus blossoms encompassed within dark-blue florets, alternating between four two-toned petal lotus heads amidst foliate scrolls on a turquoise ground, all between bands of gilded pendent lappets at the neck and foot, flanked by a pair of *ruyi*-head cloud handles, the base further enamelled with foliate scrolls radiating from the golden cartouche with reign mark, with original liner.
12.2cm (4 7/8in) high. (2).

£7,000 - 10,000

CNY62,000 - 89,000

清乾隆 銅胎掐絲琺瑯團蓮紋靈芝耳小罐
「大清乾隆年製」、「結」楷書刻款

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

The present lot is a particularly rare example of its type, remarkably retaining what appears to be its original liner. It would have formed part of an incense set, which would have also included an incense burner, a small box and cover, and a vase with a set of chopsticks and a spoon-shovel. The workmanship and design are very similar to such a part-set, Qianlong marks and of the period, illustrated in *Compendium of Collections in the Palace Museum: Enamels 3*, Beijing, 2011, pl.4.

Compare a related cloisonné enamel incense burner, Qianlong mark and of the period, which was sold at Christie's Hong Kong, 29 May 2013, lot 2054; see also a related small cloisonné enamel vase, Qianlong mark and of the period, which was sold at our Hong Kong Rooms on 30 May 2017, lot 117; and a small related cloisonné enamel incense burner, Qianlong mark and of the period, which sold at Christie's Hong Kong, 29 May 2013, lot 2055.



140



141

**A LARGE CLOISSONNÉ ENAMEL 'PRECIOUS OBJECTS'
CIRCULAR PLAQUE**

Qianlong/Jiaqing

Finely enamelled with scholars objects and archaic vessels holding blossoms of peony, narcissus, below leafy gnarled branches issuing magnolia flowers inscribed 'Bai Shi Ru Yi' (May you get everything you wish for), all reserved on a bright turquoise ground with interlocking patterns, bordered with lappets cartouches enclosing lotus flower heads. 67.1cm (26 3/8in) diam.

£20,000 - 30,000

CNY180,000 - 270,000

清乾隆/嘉慶 銅胎掐絲琺瑯博古圖圓掛屏

Provenance: Childwickbury Manor, Hertfordshire
Gifted by Jim Joel, owner of Childwickbury Manor, to Leslie Gordon Gwinnell Hill, and thence by descent
Sold in these Rooms on 16 May 2013, lot 332

Childwickbury Manor was acquired in 1978 by the renowned film director Stanley Kubrick.

來源：英國哈特福郡Childwickbury莊園
由Childwickbury莊園主人Jim Joel先生贈予Leslie Gordon Gwinnell Hill先生，並由後人保存迄今

Childwickbury莊園於1978年由著名電影導演史丹利·庫柏力克購得。

Large cloisonné enamel plaques were used from the second half of the 16th century onwards and became particularly popular during the mid-Qing dynasty, bringing vibrant colours to the Imperial palaces interiors. These were used on screens, large furniture such as Imperial thrones, or as decorative framed hanging panels; see related examples, mid-Qing dynasty, illustrated in *Compendium of Collections in the Palace Museum: Enamels 4 Cloisonné in the Qing Dynasty (1644-1911)*, Beijing, 2011, pls.133-148; for further examples of panels decorated with 'antiques', second half 18th century, see H.Brinker and A.Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, New York, 1989, nos.307-310.

See a related pair of cloisonné enamel rectangular wall panels, second half 18th century, decorated with 'antiques', which was sold at Christie's New York, 20 October 2004, lot 689.

142

**A PAIR OF LARGE CLOISSONNÉ ENAMEL AND GILT-BRONZE
'BELLS'**

Qianlong

Each finely enamelled and decorated around the exteriors with lotus scrolls on a turquoise ground, alternating with gilt bands of petal lappets and archaic *taotie* masks, the later added bronze flat top with a medallion of a dragon, the later added handles comprising of addorsed arched dragons with their forelegs bent at the rim of the top, their heads lowered to the shoulder.

Each 36.8cm (14 1/2in) high. (2).

£30,000 - 40,000

CNY270,000 - 360,000

清乾隆 銅胎掐絲琺瑯番蓮紋大鐘一對

Provenance: David B. Peck III, acquired in Paris in 1988
Christie's New York, 18 September 2014, lot 623

來源：David B. Peck三世收藏，於1988年購自巴黎
2014年9月18日於紐約佳士得拍賣，拍品623號

David B. Peck originally collected beer cans amassing a collection of cone-topped cans that eventually merited an article in *Time* magazine. When he realised he had the world's largest collection, he sold it and started collecting Chinese cloisonné including the present lot.







THE PROPERTY OF A GENTLEMAN 士紳藏品

143^{TP Y}

A VERY RARE MONUMENTAL CHAMPLEVÉ ENAMEL INCENSE BURNER AND COVER, LU

Mid-Qing Dynasty

The large incense burner resting on three caparisoned elephant heads with long curving trunks between pointed tusks and almond eyes, the rounded body of the censer superbly enamelled with lotus scrolls in red, yellow, white, blue and pink on a purple ground, all beneath a wide rim with smaller bands of lotus scrolls, supporting a balustrade with reticulated confronting *chilong*, all surmounted by a majestic stepped, domed cover filled with further lotus scrolls, the upper section pierced, crowned by a magnificent finial shaped as a Buddhist lion and ball, the head forming the top of the finial with a roaring mouth and bulging eyes, the large wood stand with silver-wire inlay. 88cm (34 5/8in) high x 84.5cm (33 1/4in) diam. (5).

£30,000 - 50,000

CNY270,000 - 450,000

清中葉 銅胎填瑠璃番蓮紋大蓋爐

Provenance: an English private collection, according to the owners acquired prior to the early 1950s, and thence by descent

來源：英國私人收藏，據傳購藏於1950年代初或以前，並由後人保存迄今

The present lot is exceptionally rare for its imposing size and grandeur. It mirrors Imperial architectural in its design by utilising a balustraded and reticulated fence encircling the four-tiered domed cover.

Compare with a related champlevé enamel incense burner and cover, mid-Qing dynasty, illustrated in *Compendium of Collections in the Palace Museum: Enamels 3*, Beijing, 2011, p.256, pl.220.

Many of the champlevé enamel wares were produced in Guangzhou as Imperial tribute to the Qing Court. They are often characterised by their massive size and splendour and would have graced the Yuanming yuan amongst other palaces; see *Tributes from Guangdong to the Qing Court*, Hong Kong, 1987, p.54. Amongst the largest examples in champlevé enamel produced in the Guangdong workshops are the incense burner in the form of an elephant, now in the Jin'an Hall, and a large pagoda, illustrated in *ibid.*, pp.32-33, figs.4-5.



Image courtesy of the Palace Museum, Beijing



144^{TP Y}

**A CLOISONNÉ ENAMEL ICEBOX AND COVER WITH
HARDWOOD STAND**

Qianlong six-character mark, 19th century

The box made of hardwood and of square tapering form, encased within sheets of metal and divided into three registers and flanked by two pairs of handles, decorated around the exterior with various auspicious birds, insects and flowers, the cover comprising of two panels depicting magpies on a gnarled prunus, all on a blue diaper-pattern ground, supported on a dark wood stand with four cabriole legs, the aprons carved with meandering floral scrolls.

With stand 88cm (34 5/8in) high x 72.5cm (28 5/8 in) square. (4).

£20,000 - 30,000

CNY180,000 - 270,000

十九世紀 銅胎掐絲琺瑯花鳥圖冰盒
「大清乾隆年製」篆書仿款

Large ice chests of this type were used in the palaces during the hot summer months. They were filled with ice and placed in certain rooms used by the Imperial family. The ice was used to cool drinks, fruit and sweet snacks, as well as cooling the surrounding area and somewhat alleviating the oppressive heat of Beijing, which the Manchu emperors found so uncomfortable. While usually placed on stands, like the current example, these chests were sometimes placed directly on the floor beneath tables to cool both the food and those seated at the table. In winter ice blocks were cut from the Inner Golden River and were stored in the five ice vaults in the Forbidden City near the Gate of the Great Ancestors. During the period from the first day of the fifth month to the twentieth day of the seventh month specific members of the Imperial Household Department received an allocation of two blocks of ice per day. Surviving records indicate that originally the ice chests were made of wood, and usually lined with lead, like the example in the Victoria and Albert Museum illustrated by C. Clunas in *Chinese Furniture*, London, 1997, p.99, no.89, or lined with zinc as in the case of the example in the Musée Guimet illustrated by M. Beurdeley, *Chinese Furniture*, Tokyo, 1979, p.95, no.130. However, by the 18th century ice chests destined for the apartments of the empress and dowager empress are recorded as being made of plain bronze with pewter linings. See one of a pair of cloisonné enamel ice chests, Qianlong mark and of the period, illustrated in *The Complete Collection of Treasures of the Palace Museum: Metal-bodied Enamel Ware*, Hong Kong, 2002, pl.129.





145^{TP}

A PAIR OF RARE AND LARGE CLOISSONNÉ ENAMEL BALUSTER VASES

Qianlong seal marks, Qing Dynasty

Each with tapering neck flanked by a pair of dragon handles, enamelled to one side with chrysanthemum, peony and prunus borne on gnarled trees and with perched birds, the other side with a lotus pond alternating with a flying crane, together with two double-tiered Japanese cinnabar lacquer stands deeply carved to each side with a lion mask flanked by two peonies, the panel top painted with a coiling dragon, Meiji period.

The vases 74.8cm (29 3/8in) high; the stands 77.4cm (30 1/2in) high (4).

£12,000 - 15,000
CNY110,000 - 130,000

清 銅胎掐絲琺瑯鴛鴦花石圖大瓶一對
「大清乾隆年製」篆書鑄款

Provenance: acquired prior to 29 November 1984 (date of Spink & Son Ltd., London valuation)
An English private collection, and thence by descent

來源：購於1984年11月29日前（記錄於倫敦古董商Spink & Son Ltd. 之估價文件）
英國私人收藏，並由後人保存迄今

Although there are considerable numbers of cloisonné enamel vessels with motifs of flowers and birds from the Qianlong period, very few of them are of the same impressive size. The present lot depicts floral designs of the four seasons on a wan-diaper background. Chrysanthemums, closely associated with the hermetic poet Tao Qian 陶潛 (365-427), represent autumn; peonies symbolise late spring and early summer; plum blossoms represent winter or early spring and symbolise strength and endurance. The lotus, extolled in a famous essay by Zhou Dunyi 周敦頤 (1017-1073), represents summer and symbolises purity.

For a related cloisonné enamel vase with double handles and floral designs of the four seasons on a wan-diaper ground, but of hexagonal form, mid-Qing dynasty, see *Compendium of Collections in the Palace Museum: Enamels 3*, Beijing, 2011, p.187, no.152.

Compare with a large cloisonné enamel 'birds and flowers' vase, with similar Qianlong cast six-character seal mark within double rectangles and of the period, sold at Christie's Hong Kong, 28 November 2012, lot 2221.



146

A CLOISSONNÉ ENAMEL AND GILT-BRONZE ELEPHANT AND VASE

Mid-Qing Dynasty

Cast standing four-square, the head with almond eyes looking forward, the trunk curled between long tusks, the striated white body caparisoned with a saddle rug decorated with lotus blooms supporting a baluster vase.

29cm (11 3/8 in) high.

£6,000 - 8,000

CNY53,000 - 71,000

清中葉 銅胎掐絲琺瑯太平有象

The elephant in China is one of the seven Buddhist Sacred Treasures and symbolises peace. The combination of a 'vase' (*ping* 瓶) which puns with 'peace' (*ping* 平), and elephant (*xiang* 象) which also means 'sign' or 'portent', forms a rebus for the phrase *taiping youxiang* (太平有象), meaning 'Where there is peace, there is a sign (or elephant)'. See a related example of a gilt-bronze and cloisonné enamel elephant, 18th century, illustrated in the *Compendium Collection of the Palace Museum: Enamelled wares*, Beijing, 2010, vol.4, pls.84 and 85.

A related cloisonné enamel elephant, 18th/19th century, was sold in our Hong Kong Rooms, 3 December 2015, lot 51.



147^{TP}

**A LARGE CLOISSONNÉ ENAMEL AND BLACK LACQUER
RECTANGULAR PANEL**

Late Qing Dynasty

Mounted in cloisonné enamelled copper depicting a pair of cranes standing on rocks beside *lingzhi* fungi and a gnarled tree issuing large peach blossoms and bamboo shoots.

92.3cm (37 1/2in) x 124cm (48 1/2in)

£18,000 - 24,000

CNY160,000 - 210,000

清末 銅胎掐絲琺瑯鶴壽圖掛屏

Provenance: sold in these Rooms, 12 May 2008, lot 152
A distinguished European private collection

來源：

2008年5月12日於倫敦邦瀚斯拍賣，拍品152號
顯貴歐洲私人收藏



148†

A RARE AND IMPRESSIVE PAINTED-ENAMEL AND GILT-BRONZE FIVE-PIECE ALTAR GARNITURE

Qianlong

Comprising an incense burner and cover, a pair of *gu* vases, and a pair of candlesticks, the incense burner of archaic *fangding* form, the underside decorated with wispy *ruyi*-clouds, the four sides of the body decorated with lotus scrolls entwined with abstracted confronting *chilong*, separated by stepped flanges, the waisted neck with further archaic designs of *chilong* between the stepped shoulder and rim with lappets, flanked by a pair of S-shaped handles and supported on gently flared scrolled legs, the stepped cover with pierced floral openwork similarly decorated and surmounted with a gilt-bronze lion finial 65.5cm (25 3/4in) high; the pair of *gu* vases of square section,

similarly decorated with lotus scrolls and designs of abstracted *chilong*, with a bulging middle section below a trumpet mouth and above a splayed foot, separated by stepped flanges, 56.5cm (22 1/4in) high; the pair of candlesticks also of square section, the flared feet rising to the shallow drip-pans and baluster columns rising to smaller drip-pans surmounted by gilt prickets, 59cm (23 1/4in) high. (6).

£50,000 - 80,000
CNY450,000 - 710,000

清乾隆 銅胎畫琺瑯夔龍拱纏枝蓮紋五供



The garniture is particularly rare for having survived as a complete set and for its impressive scale. Given its size and decoration it would have most probably once adorned one of the temples in the Imperial Court; compare a smaller five-piece painted enamel garniture, Qianlong marks and of the period, illustrated in *Compendium of Collections in the Palace Museum: Enamels 5*, Beijing, 2010, pl.177; and see also a related design of confronted *chi* dragons on a painted enamel jardinière, Qianlong mark and of the period, illustrated *ibid.*, pl.156.

The underside of the painted enamel incense burner is adorned with *rui* shaped cloud scrolls, a decorative design favoured in the Qing Court as demonstrated in the decoration of the ceiling of the Imperial theatre in the Hall of Fragrance; see Hu Chui, *The Forbidden City: Collection of Photographs*, Orange County, Cal., 1998 fig.69.

Combined with the *shou* character at the centre of the incense burner and the *chi* dragon archaic design, it would have conveyed the auspicious wish for long life to the emperor. Aiming to 'restore the ancient ways', the Qianlong emperor wished to reinstate the intrinsic qualities of simplicity, sincerity and happy exuberance of the ancient cultures. For this purpose, he instructed the Court to collect drawings of antiquities, such as the 'Catalogue of Xiqing Antiquities' (*Xi Qing Gu Jian* 西清古鑑), which served as sources of designs for the production of ceramics and works of art such as the present lot.

See a smaller related five-piece painted enamel garniture, 19th century, missing the cover of the incense burner, which was sold at Christie's Paris, 7 June 2011, lot 274.



149



149^Y

AN 'IMPERIAL-TRIBUTE' PAINTED ENAMEL INCENSE BURNER AND COVER, FANGDING

Red enamel Qianlong four-character mark and of the period

Of rectangular form, the broad stepped shoulder decorated with lappets, the rim with a key-fret band, the exterior with bats, Buddhist Emblems and lotus scrolls, supported on gently flared scrolled legs issuing from lion masks, the stepped cover similarly decorated and surmounted with a gilt-bronze lion finial, wood stand.

30cm (11 6/8in) high (3).

£9,000 - 12,000

CNY80,000 - 110,000

清乾隆 銅胎畫琺瑯福慶連連方鼎式蓋爐
紅彩「乾隆年製」楷書款

Provenance:

Christie's South Kensington, 4 December 1997, lot 219

An English private collection, and thence by descent

來源：1997年12月4日於倫敦南肯辛頓佳士得拍賣，拍品219號

英國私人收藏，並由後人保存迄今

Compare a related painted enamel altar set, Qianlong seal mark and of the period, illustrated in the *Compendium of Collections in the Palace Museum: Enamels, Painted Enamels in the Qing Dynasty (1644-1911)*, Vol.5, Beijing, 2011, pl.177.

A larger Imperial-tribute painted enamel incense burner and cover, Qianlong mark and of the period, but of different design, was sold in these Rooms, 15 May 2014, lot 410.



150



151

150

A PAIR OF PAINTED ENAMEL DISHES

Qianlong seal marks and of the period
Comprising a pair of dishes, each painted to the interior and exterior in vivid colours with large lotus flower heads interspersed with five swooping bats, all issued on a dense ground of leafy foliage reserved on a bright yellow ground, each 16.2cm (6 3/8in) diam.; together with a pair of small square cups, 18th century, with indented corners supported on four bracket feet, the sloping sides decorated with portraits of European gentlemen and ladies, alternated with cartouches enclosing floral sprigs, all reserved on a yellow diaper ground, each 3.5cm (1 1/4in) high, boxes. (6).

£2,500 - 3,000
CNY22,000 - 27,000

清乾隆 銅胎畫琺瑯五福拱蓮盤 一對
藍彩「大清乾隆年製」篆書款

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

Compare a similar painted enamel dish, Qianlong seal mark and of the period, in the Museum of East Asian Art, Bath, similarly decorated with five bats amidst scrolling foliage reserved on a yellow ground, illustrated in *Inaugural Exhibition vol.2, Chinese Metalwares and Decorative Arts*, Bath, 1993, p.120, no.313. Another similar example of a yellow painted enamel dish with five bats, Qianlong seal mark and of the period, is illustrated in *Ming and Qing Chinese Arts from the C.P.Lin Collection*, Hong Kong, 2014, p.349, no.215.

151^{YΦ}

A SET OF FOUR HARDSTONE AND IVORY-INLAID 'HUNDRED ANTIQUES' PANELS

Late Qing Dynasty/Republic period
Each rectangular panel finely set with jade, jadeite, agate, ivory and coral pieces forming various archaic ritual vessels, ancient jades and scholar's objects, the arrangements reserved against black lacquer and within a metal frame with a metal hanging attachment. Each 120.5cm (47 3/8in) high x 34.5cm (13 5/8in) wide. (4).

£7,000 - 10,000
CNY62,000 - 89,000

清末/民國 黑漆嵌寶博古圖掛屏 一組四幅



THE PROPERTY OF A GENTLEMAN 士紳藏品
Lots 152 - 153

152^Y

A RARE RHINOCEROS HORN LEAF-SHAPED LIBATION CUP

17th/18th century

The dark-chocolate-toned horn well carved in the form of a curling artemisia leaf with incised veins, the handle formed of entwined branches issuing further leaves and flowers.

9cm (3 1/2in) long.

£5,000 - 8,000

CNY45,000 - 71,000

十七/十八世紀 犀角葉形盃

Provenance: an important European private collection

Published and Illustrated: J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.105, pl.95.

來源：重要歐洲私人收藏

出版及著錄：J.Chapman著，《The Art of Rhinoceros Horn Carving in China（中國犀角雕刻藝術）》，倫敦，1999年，頁105，圖95

The present lot is particularly rare for the method in which its shape was formed: rather than the typical method of carving the horn into the required form, a small section was cut from the side wall of the rhinoceros horn, and subsequently soaked until it was pliable enough to be curled into shape by hand; see J.Chapman, *ibid.*, p.105.

Compare a related 'lotus leaf' rhinoceros horn libation cup, 17th century, which was sold by Christie's London, 11 July 2006, lot 42; and see also another rhinoceros horn 'lotus leaf' libation cup, 17th/18th century, which was sold at Christie's London, 15 May 2007, lot 48.

153^Y

**A RARE RHINOCEROS HORN 'CHILONG AND WHIRLPOOL'
LIBATION CUP**

18th century

The well-hollowed vessel finely incised on the base with a spiraling whirlpool with surging waves stretching outward, with a writhing *chilong* with bifurcated tail clambering on the exterior avoiding the waves.
16.5cm (6 1/2in) long.

£15,000 - 20,000

CNY130,000 - 180,000

十八世紀 犀角螭蟠漩紋盃

Provenance: an important European private collection

Published and Illustrated: J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.105, pl.96.

來源：重要歐洲私人收藏

出版及著錄：J.Chapman著，《The Art of Rhinoceros Horn Carving in China（中國犀角雕刻藝術）》，倫敦，1999年，頁105，圖96

J.Chapman noted the unique shape of the present lot, which might have served as a tea scoop. The keratin fibres run along the full length of the vessel rather than vertically as would have been the case if the object had been carved from the 'well' of the horn, suggesting that the present lot was carved from the wall of the horn.

The libation cup is masterfully carved successfully transforming the horn into a naturalistic curled lotus leaf form. The quality of the horn and elegant shape dominate the cup, left entirely plain except for the high relief carving of the *chi* dragon and low relief whirlpool adorning the one short side and the underside.

Compare a related 'lotus leaf' rhinoceros horn libation cup, 17th century, which was sold by Christie's London, 11 July 2006, lot 42; and see also another rhinoceros horn 'lotus leaf' libation cup, 17th/18th century, which was sold at Christie's London, 15 May 2007, lot 48.



(two views)





THE PROPERTY OF A GENTLEMAN 士紳藏品
Lots 154 - 155

154^Y

A RARE RHINOCEROS HORN 'PRUNUS' LIBATION CUP

18th century

The finely-grained exterior exterior smoothly carved with four medallions enclosing 'earth diaper' patterns, the side deftly carved with a gnarled branch bearing delicate prunus blossoms and flower buds.

12.4cm (4 7/8in) long.

£5,000 - 8,000

CNY45,000 - 71,000

十八世紀 犀角雕梅枝開光錦紋盃

Provenance: an important European private collection

Published and Illustrated: J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.158, pl.195.

來源：重要歐洲私人收藏

出版及著錄：J.Chapman著，《The Art of Rhinoceros Horn Carving in China（中國犀角雕刻藝術）》，倫敦，1999年，頁158，圖195

The rare aspect of the present lot is its mixture of archaic and floral designs. J.Chapman commented that this cup comes under the rare category of 'archaistic-combination' for combining the archaic form with the carved prunus blossom branch.

A related rhinoceros horn libation cup, with similar design of 'earth diaper' pattern, but lobed and adorned with a *chilong* handle, 18th century, was sold at Sotheby's Hong Kong, 8 April 2014, lot 3021; and see also a related rhinoceros horn octagonal libation cup, 17th century, similarly carved with 'earth diaper' medallions, which was sold at Christie's London, 8 November 2011, lot 14.

155^Y

A VERY RARE RHINOCEROS HORN CARVING OF GREEN TARA

Nepal, 17th century

The deity expertly carved seated in *lalitasana* on a double-lotus base with a beaded upper edge, the left foot resting on a lotus bloom issuing from the base, the left hand raised in *vitarka* mudra, the face depicted with a serene expression and crowned with a five-leaf tiara atop neatly tied back hair, two lotus stalks twining around the limbs and extending upwards to the shoulders, the figure elaborately adorned with beaded jewellery, traces of red pigment.

9.2cm (3 5/8in) high.

£4,000 - 7,000

CNY36,000 - 62,000

尼泊爾 十七世紀 犀角綠度母法像

Provenance: an important European private collection

Published and Illustrated: J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.275, pl.397.

來源：重要歐洲私人收藏

出版及著錄：J.Chapman著，《The Art of Rhinoceros Horn Carving in China（中國犀角雕刻藝術）》，倫敦，1999年，頁275，圖397



Three-dimensional figure carvings in rhinoceros horn from the Himalayan regions are rare due to the scarce availability of Sumatran rhinoceros horn there. The present lot depicts the female goddess Green Tara, worshipped by followers in Nepal and Tibet and displays the same form and decoration as gilt-bronze figures of the Goddess from the region.

Rhinoceros horn figural carvings were highly esteemed in the Himalayan regions as demonstrated in documentation of a number of such carvings being made by the 10th Karmapa, Chöying Dorje (1604-1674), who was a famous teacher of the Karma Kagyu tradition of Tibetan Buddhism and well known as an artist in the mediums of painting, metal

casting and carving. On the thirteenth day of the first month of the Tibetan New Year 1645 the 10th Karmapa and his attendant fled to Mentang Shuktser (sman thang bzhugs 'tsher) in northern Lhodrak, where they stayed for seven days. During this short stay, the Karmapa made for his loyal attendant a statue of Vajrapani from a mixture of herbs and clay. They then left for Tsari where they stayed for four months, during which time the Karmapa again found occasions to create art. He produced a Hayagriva statue of medicinal herbs and clay and carved a Tara from rhinoceros horn, which he presented to the Tsang Khenchen; see I.Mengele, 'The Artist's Life' in *The Black Hat Eccentric; Artistic Visions of the Tenth Karmapa*, New York, 2013, pp.33-63.

The 10th Karmapa is also said to have carved in rhinoceros horn the representation of the five first patriarchs of the Kagyu lineage; see Lama Kunsang, et al, *History of the Karmapas: The Odyssey of the Tibetan Masters with the Black Crown*, Boulder, Colorado, 2012, 148. See also a set made from rhinoceros horn of the figures of Vajradhara, Tilopa, Naropa, Marpa and Milarepa, preserved in Rumtek Monastery and believed to have been made by the 10th Karmapa, illustrated on Himalayan Art Resources website (HAR nos.60153-60157). Compare also a painted rhinoceros horn carving of Padmasambhava, Tibet or Bhutan, 18th century, illustrated in *Art Sacré du Tibet: Collection Alain Bordier*, Paris, 2013, p.209, no.106.



THE PROPERTY OF A GENTLEMAN 士紳藏品

156^Y

A RARE RHINOCEROS HORN 'PINE AND CLIFF' LIBATION CUP
17th/18th century

Crisply carved around the exterior with *wutong*, cypress and pine trees against angular rocky outcrops, two large pine trees forming the handle with further gnarled branches and pine-needles emerging through the interior in high relief, a swirling stream at the base, the horn of reddish-brown tone.

10.5cm (4 1/8in) long.

£10,000 - 15,000
CNY89,000 - 130,000

十七/十八世紀 犀角松崖流溪盃

Provenance: an English private collection

來源：英國私人收藏

The present libation cup is solely carved in high relief with a mountainous landscape scene devoted to the craggy overhanging cliffs and gnarled pine, cypress and *wutong* trees set above a stream, invoking the idealistic nature retreat the literati would aspire to retire to. This bold design is more unusual compared to those also decorated with sages and attendants; compare a related but larger rhinoceros horn libation cup, signed Wenshu zhi, 17th century, from the collection of Harvard University Art Museums, illustrated in T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, no.131.

See a related but larger rhinoceros horn libation cup, 17th/18th century, which was sold in these Rooms, 14 May 2015, lot 247.



THE PROPERTY OF A LADY 女士藏品

157^Y

A RARE RHINOCEROS HORN 'CHILONG' LIBATION CUP

17th century

The four-lobed cup supported on a gently spreading and hollowed foot encircled by a key-fret band, carved in relief to each lobe with a quatrefoil cartouche enclosing a sinuous *chilong* reserved on a diaper ground, all below a further band of key-fret to the rim, the handle carved in the form of a gnarled pine branch entwined with prunus sprigs and bamboo.

13.6cm (5 3/8in) long

£7,000 - 10,000

CNY62,000 - 89,000

十七世紀 犀角團龍紋海棠盃

Provenance: an English private collection

來源：英國私人收藏

The present libation cup is unusual for the combination of the *chi* dragon within the 'earth diaper' medallions. For examples of rhinoceros horn libation cups with 'earth diaper' medallions, see Lot 154, published in J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.158, pl.195; and compare a related rhinoceros horn libation cup, with similar design of 'earth diaper' pattern, adorned with a *chilong* handle, 18th century, which was sold at Sotheby's Hong Kong, 8 April 2014, lot 3021; and see also a related rhinoceros horn octagonal libation cup, 17th century, which was sold at Christie's London, 8 November 2011, lot 14. See also the low relief double *chi* dragon medallion carving on a rhinoceros horn circular box and cover, early 17th century, from the collection of Harvard University Art Museums, illustrated in T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, no.128.

A related carved rhinoceros horn libation cup, 18th/19th century, decorated with similar cartouches enclosing archaistic dragons and with a handle in the form of a prunus branch, was sold at Sotheby's New York, 18 September 2007, lot 13.

158^Y

**A PAIR OF LARGE RHINOCEROS HORN
OPENWORK LIBATION CUPS AND
HARDWOOD STANDS**

Late Qing Dynasty

Both intricately carved with wavy rims in the form of flower petals and raised on a long tapering openwork stem extending to the tip of the horn depicting blossoming flowers and buds with bees and butterflies, the wood stands elaborately carved. *The largest 47cm (18 1/2in) long (4).*

£20,000 - 30,000

CNY180,000 - 270,000

清末 犀角鑲雕花卉紋擺件 一對

Provenance: a European private collection

來源：歐洲私人收藏



The large full-tip cups were most probably carved in Guangdong, an important centre producing many categories of works of art including ivory, furniture, clocks and instruments, cloisonné and painted enamel, some of which were made as tribute to the Qing Court. Such impressive full-tip rhinoceros horn libation cups were often made in pairs and elevated on intricately carved hardwood stands, accentuating their presence; see a related rhinoceros horn full-tip libation cup, from the Durham University Oriental Museum, illustrated in J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.72, pl.38.

A related pair of large rhinoceros horn full-tip libation cups, 19th century, was sold in these Rooms, 17 May 2012, lot 227.





159

159^{Y Φ}

A PAIR OF CARVED IVORY SEALS

Late Qing Dynasty/ Republic period

One seal carved with a laughing figure of Budai, his loose robes exposing his large belly, a child stretching forward to clasp his necklace, the other seal carved with an Arhat with long eyebrows seated above a mythical tortoise, both seals inscribed 'Yue Mu Yang Bao', ('Treasured seal of Yue Mu').

The tallest 9.5cm (3 6/8in) high. (2).

£3,000 - 5,000

CNY27,000 - 45,000

清末/民國 牙雕布袋佛鈕印 一對

160^{Y Φ}

A PAIR OF IVORY OPENWORK POMANDERS

19th century

Both intricately carved in the form of double-gourds borne on an entwined stem issuing leafy tendrils and further blossoms, the gourds elaborately carved with openwork diaper patterns.

11.2cm (4 3/8in) long. (2).

£3,000 - 5,000

CNY27,000 - 45,000

十九世紀 象牙鑲雕瓜棱形香薰 一對

Provenance: a European Private Collection

來源：歐洲私人收藏



160

161 Y Φ

A CANTON IVORY PUZZLE BALL

19th century

The main sphere enclosing several intricately pierced balls, the outer skin profusely carved with figures, pagodas and sampans in scenes of daily life, the inner layers pierced with various geometric designs, all between two pierced drums, one beneath a carving of an Immortal and attendant attached to chain suspended from a fish-hook terminal. 51cm (20in) long.

£3,000 - 5,000

CNY27,000 - 45,000

十九世紀 象牙鑲雕亭台人物紋套球

Provenance: a European Private Collection

來源：歐洲私人收藏

'Devil-work Balls' were highly admired in Europe. In 1872, C.Alabaster wrote in his *Catalogue of Chinese Objects in the South Kensington Museum*, 'for deep and delicate carving there is no foreign work equal to or even approaching the fan sticks and small jewel boxes to be bought in the Hong Kong and Canton shops, and the art of cutting ball within ball, as the Chinese are fond of doing, has not even been attempted by Europeans.' Compare with a similar pendant of concentric balls, early 19th century, in the Victoria and Albert Museum and illustrated in *Chinese Ivories: from the Shang to the Qing*, London, 1984, p.187, no.266.

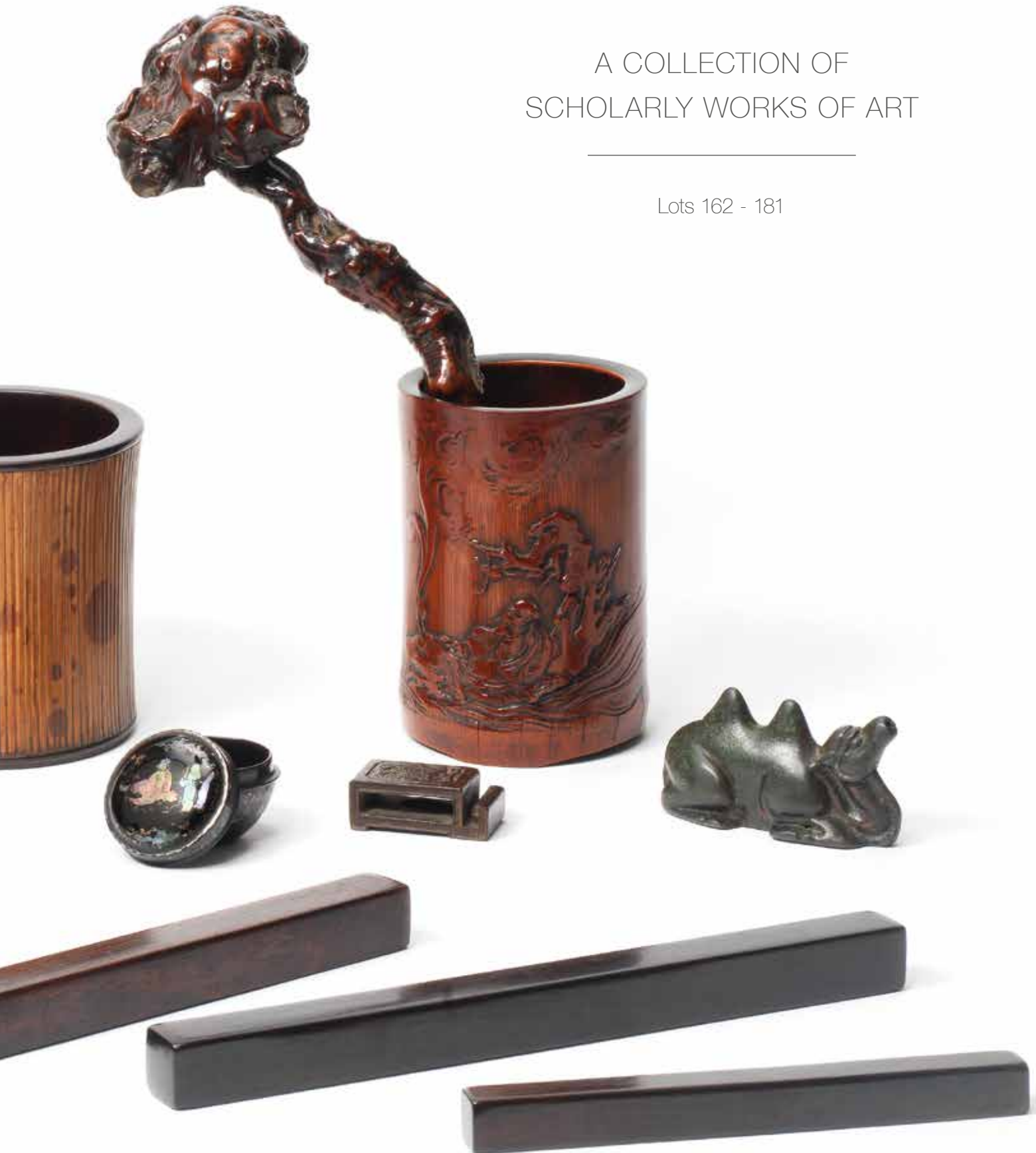


161



A COLLECTION OF
SCHOLARLY WORKS OF ART

Lots 162 - 181





162



162*

A FINE GNARLED ROOTWOOD RUYI SCEPTRE

18th century

The elongated curved body of naturalistic form made from a single section of gnarled and knotted root, terminating in a large head, with Japanese box and cover.

30.2cm (11 7/8in) long. (3).

£3,000 - 5,000

CNY27,000 - 45,000

十八世紀 木雕靈芝如意

Compare a related natural wood *ruyi* sceptre, Qing dynasty, from the Qing Court collection, the *ruyi* head similarly carved in the form of a *lingzhi* fungus, illustrated in *The Complete Collection of Treasures of the Palace Museum: Small Refined Articles of the Study*, Shanghai, 2009, p.328, no.325.

163*

A RARE BUFFALO HORN CARVING OF BUDAI

17th/18th century

Carved reclining and leaning to his left, the bald figure depicted with a cheerful face and long pendulous ears, dressed in long flowing robe with detailed folds revealing the chest and belly, his right hand placed on the raised knee and holding a string of prayer beads, Japanese wood box.

7cm (2 3/4in) wide (2).

£5,000 - 8,000

CNY45,000 - 71,000

十七/十八世紀 角雕布袋佛坐像

Buffalo horn figures of Budai are very rare, but a number of related examples carved from rhinoceros horn are published; compare a related rhinoceros horn carving of Budai, similarly carved seated and revealing the belly, but with a child on the shoulder pulling at his earlobe, illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.107, pl.99.

164*

AN ARCHAISTIC BAMBOO 'DRAGON' INK-STICK REST

17th century

The rectangular ink rest carved hollowed in the form of an archaistic jade sword slide, decorated in bas-relief to the top with rectangular cartouche enclosing a sinuous archaistic *kui* dragon framed within its angular scrolling tail.

5.2cm (2in) wide

£2,000 - 3,000

CNY18,000 - 27,000

十七世紀 竹雕仿古夔龍紋墨床



163



164



165



166



165* Y

A HUANGHUALI FLY WHISK

18th/19th century

The handle finely carved with a helical surface, set with horsehair, partly dyed red, with Japanese box and cover. 28.2cm (11 1/8in) long (3).

£2,000 - 3,000

CNY18,000 - 27,000

十八/十九世紀 黃花梨拂塵

Provenance: Nagao Unzan (1864-1942) (inscription on Japanese wood box)

來源：長尾雨山（1864-1942）先生舊藏（木盒銘文）

Although fly whisks did serve a practical purpose, they were also symbols of the literati's sagely other-worldliness, representing themselves as those who swept away the dust of the mundane world. See *Art from the Scholars's Studio*, Hong Kong, 1986, p.268. The calligraphy on the box was written by Nagao Unzan (1864-1942), a calligrapher and sinologist from Takamatsu, Kagawa prefecture, who lived in Kyoto.

166*

A BAMBOO AND LACQUER TRAY

17th century

The lacquered tray of chocolate-brown tone with a fine craquelure, surrounded by bamboo struts between plain borders of cylindrical section, Japanese wood box. 23.9cm (9 3/8in) square. (2).

£1,500 - 2,000

CNY13,000 - 18,000

十七世紀 黑漆竹雕文具盤

167

A RARE BRONZE 'BACTRIAN CAMEL' WATER DROPPER

Song/ Ming Dynasty

Cast as a recumbent camel with two humps to its back, its head slightly lifted to form the spout, the legs neatly bent and tucked underneath the body, fitted box. 9.5cm (3 3/4in) wide (2).

£4,000 - 6,000

CNY36,000 - 53,000

宋/明 銅駱水注



167

The exotic form of the present lot appears to have emulated earlier examples, which showcased the rapid cultural interaction and integration between China proper and the nomadic Steppes during the early dynasties of China. Compare a related bronze water dropper, Han dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum: Small Refined Articles of the Study*, Shanghai, 2009, p.192, no.178.

168*

A RARE SILVER SHELL-SHAPED COSMETIC BOX AND COVER

Tang Dynasty

Formed as a hinged clam-shell finely chased with foliate quatrefoils and leafy tendrils, all reserved on a ring-punched ground, Japanese wood box. 6.8cm (2 5/8in) wide. (3).

£6,000 - 8,000

CNY53,000 - 71,000

唐 銀蔓草紋蛤形盒

Silver boxes in the form of clam shells were an innovation of the Tang dynasty and were used to hold cosmetic powder. Compare a similar silver shell-shaped box and cover, late Tang – Song dynasty, of similar form but decorated with birds perched on curling tendrils, illustrated by B.Gyllensvärd in *Chinese Gold, Silver and Porcelain: The Kempe Collection*, New York, 1971, p.61, no.62.

A related silver clam-shell box and cover, Tang dynasty, was sold at Sotheby's London, 13 May 2015, lot 16.



168



196



170

169

A RARE PAIR OF GILT-BRONZE 'QILIN' JOSS STICK HOLDERS

Ming Dynasty

Each caparisoned mythical beast supporting a baluster vase on its back and standing four-square on a rectangular platform, its alert bulging eyes framed by furry eyebrows and finely incised mane flanked by pricked ears, the haunches incised with flames. Each 10.3cm (4in) high. (2).

£5,000 - 8,000
CNY45,000 - 71,000

明 銅麒麟背瓶香插 一對

170

A BRONZE RECTANGULAR INCENSE BURNER, FANGDING

Enfu Jiazhi Baoding Zhenyong seal mark, 17th century

Supported on four cabriole legs cast in the form of stylised phoenix, the square vessel decorated to each side with a relief taotie mask separated by flanges, below a pair of confronting stylised birds, raising to a stepped rim surmounted by a pair of upright handles. 22.5cm (8 7/8in) high

£2,000 - 3,000
CNY18,000 - 27,000

十七世紀 銅仿古饕餮紋方鼎
「恩付佳製寶鼎珍用」篆書鑄款

The seal script mark cast to the underside of the vessel reads *Enfu Jiazhi Baoding Zhenyong* 恩付佳製寶鼎珍用, which may be translated as 'Treasured Ding vessel supremely made for precious usage'.

Compare a similar parcel-gilt bronze incense burner, *fangding*, 17th/18th century, in Musée Cernuschi, Paris, similarly decorated with *taotie* masks and cast with an identical mark to the underside, illustrated by M. Maucuer in *Bronzes de la Chine Impériale du Xe au XIXe siècle*, Paris, 2013, p.100, no.51.

171

A RARE AND LARGE BRONZE 'ARROW' VASE, TOUHU

Ming Dynasty

The compressed globular body cast with four archaic *taotie* masks each separated by a flange, the shoulders with two open-mouthed Buddhist lions and reticulated balls, all raised on a spreading foot, the tall slender neck with two cylinders attached above two applied writhing *chilongs*, all beneath a further two cylinders attached vertically at the mouth and cast with further *taotie* masks on a *leiven* ground.

59.8cm (23 1/2in) high.

£8,000 - 12,000

CNY71,000 - 110,000

明 銅仿古饕餮紋投壺

Vases such as the present lot were designed for the ancient Chinese game of *touhu* (投壺), or 'arrow-throwing', which would form part of the entertainment at banquets and is mentioned in early classical texts such as the *Chunqiu Zuo Zhuan*. Contestants would aim feathered arrows at the various cylinders applied to the vase, with higher points awarded for the less accessible openings. The loser was made to drink wine, leading to increased inebriation and diminished throwing accuracy.

Whereas many examples exist of this form of vase, in porcelain and cloisonné enamel as well as bronze, the present lot appears to be unusually well-suited to the game, with the multiple targets elegantly spaced around the vase, including the two lions on the body angled to invite the shooting of an arrow.



171



172* Y

A HARDSTONE TABLE SCREEN

Qing Dynasty

The stone smoothly polished and naturally coloured with tones of beige, grey and red, speckled with crystalline areas and inclusions, one side carved with a U-shape, a wood stand pierced with foliate scroll work. 21cm (8 1/4in) wide x 28.3cm (11 1/4in) high. (2).

£2,500 - 4,000

CNY22,000 - 36,000

清 大理石插屏

The U-shape carved on one side of the stone implies that it could have once been used as an inkstone. Inkstones with this U-shape are known as crescent moon inkstones. For an inkstone with this related crescent moon shape, see S.Kwan, *Chinese Inkstones*, Hong Kong, 2005, pp.224-225, no.74.

173

A FINE CARVED BAMBOO 'ZHANG QIAN' BRUSH POT, BITONG

17th century

Defly carved around the exterior in low relief with a continuous scene of a bearded Immortal reclining on a log-raft gazing up at a double-gourd hanging above him and the whirling trail of smoke arising from an incense burner beyond.

13.9cm (5 1/2) high.

£20,000 - 30,000

CNY180,000 - 270,000

十七世紀 竹雕張騫乘槎筆筒





174

174

**A FINE BRONZE COMPRESSED
GLOBULAR TRIPOD INCENSE BURNER,
DING**

Xuande six-character mark, 17th/18th century
Heavily cast supported on three short
bulbous legs, the shallow incense burner of
compressed globular form, with a ridged waist
and a stepped rim, the surface patinated to an
attractive brownish-copper tone.
19.3cm (7 5/8in) diam.

£2,500 - 4,000
CNY22,000 - 36,000

十七/十八世紀 銅鬲式爐
「大明宣德年製」楷書仿款

Compare a bronze tripod incense burner,
Xuande six-character mark, 17th century, of
similar size and compressed globular form,
which was sold at Sotheby's New York,
15 September 2015, lot 15. Another bronze
tripod incense burner, Xuande six-character
mark, 17th-18th century, of similar form but
smaller in size, was sold at Christie's Hong
Kong, 30 November 2016, lot 3249.

175

A BRONZE INCENSE BURNER, GUI

Xuande seal mark, 17th century
The compressed globular body supported on
a short foot, cast with deep rounded sides
raising to a waisted rim, flanked by a pair of
stylised halberd handles.
19.7cm (7 3/4in) wide

£3,000 - 5,000
CNY27,000 - 45,000

十七世紀 銅戟耳爐
「宣德」篆書仿款

Compare a similar bronze incense burner,
Ming/Qing dynasty, of similar form cast with
similar halberd handles, which was sold at
Sotheby's New York, 21 March 2015, lot 716.

176

A BRONZE INCENSE BURNER, GUI

Xuande seal mark, 17th century
Of compressed globular form supported on a
slightly spreading foot, raising to a waisted rim
flanked by a pair of loop handles.
19.6cm (7 3/4in) wide

£2,500 - 4,000
CNY22,000 - 36,000

十七世紀 銅蚰耳爐
「宣德年製」金文仿款



175



176



177

177^Y

THREE ZITAN SCROLL WEIGHTS

Qing Dynasty

Each simply carved as a long square-sided shaft, the wood of an attractive dark-brown tone.

The largest 27.2cm (10 3/4in) long (3).

£4,000 - 6,000

CNY36,000 - 53,000

清 紫檀鎮紙 一組三件

178^{* Y}

A SPOTTED BAMBOO AND ZITAN BRUSH POT, BITONG

19th century

The vertically ribbed bamboo exterior gently waisted and speckled with caramel-brown 'teardrop' patches, the dark zitan interior smoothly hollowed, with Japanese box and cover.

12.2cm (4 6/8in) high. (3).

£5,000 - 8,000

CNY45,000 - 71,000

十九世紀 湘妃竹嵌紫檀筆筒

Spotted bamboo was particularly prized by the literati for their 'teardrop' pattern. According to legend, when the semi-mythical Emperor Shun died, the tears of his concubine, the Goddess of the Xiang River, dropped onto the nearby bamboo and stained it forever. This type of mottled bamboo is thus known as *Xiangfei zhu* (湘妃竹) or 'Concubine Xiang's bamboo'.

179^{* Y}

A VERY RARE SET OF FIVE ZITAN CUP STANDS

17th century

Each elegantly carved to show the richly-grained wood, with gently rising sides, the interior with a slightly recessed medallion, the rim applied with a metal rim, Japanese wood box.

Each 10.8cm (4 2/8in) diam. (6).

£10,000 - 15,000

CNY89,000 - 130,000

十七世紀 紫檀盞托 一組五件



178



179



180 (three views)

180*

**A RARE AND SMALL MOTHER-OF-PEARL-
INLAID LACQUER BOX AND COVER**

Qianli seal mark, Kangxi

Exquisitely decorated to the domed cover with a dignitary seated at leisure under a pine tree, accompanied by a boy attendant presenting a wine ewer, gazing at a spray of chrysanthemum planted in a jardinière, the conical box encircled with a continuous geometric band interspersed with small lotus flowers, on a concave base incised with a square cartouche to the interior enclosing seal script characters reading 'Qianli', Japanese wood box. 5.1cm (2in) diam. (3).

£8,000 - 12,000
CNY71,000 - 110,000

清康熙 黑漆螺鈿高士賞菊圖小香盒
「千里」金文刻款

Jiang Qianli was a renowned craftsman specialising in inlaid lacquer. Although he was traditionally thought to have lived during the late Ming period, recent scholarship has dated him more to the Kangxi period. The present lot shows a mastery of the skill and control required for such minutely detailed workmanship, as well as a pleasing exploration of varied textural patterns and colour of the mother of pearl. For a lobed box inlaid with the Qianli mark, see H.Moss, *Arts from the Scholar's Studio*, Hong Kong, 1986, no.144.

The conical shape, as seen on the present lot is very rare. Compare a related hexagonal mother-of-pearl inlaid box and cover, Ming dynasty, 17th century, similarly decorated to the cover with a garden scene depicting a boy attendant serving wine to a seated scholar, which was sold at Sotheby's Hong Kong, 8 October 2010, lot 2241.

181*

**A VERY FINE MOTHER-OF-PEARL-INLAID
BLACK LACQUER 'IMMORTALS' LOW TABLE,
KANG**

17th/18th century

The black lacquer top intricately inlaid with a scene of four bearded sages gathering on rafts floating in the ocean, accompanied by two attendants fanning the stove and carrying a zither, five auspicious cranes in the sky, all above a pierced waisted apron over a spreading skirt decorated on each side with cartouches containing phoenixes amidst *ruyi*-clouds, supported on four cabriole legs, Japanese wood box. 51.5cm (20 1/4in) long x 30.8cm (12 1/8in) wide x 15cm (5 7/8in) high. (3).

£12,000 - 15,000
CNY110,000 - 130,000

十七/十八世紀 黑漆螺鈿仙人過海圖炕桌

Compare a related mother-of-pearl inlaid low table, *kang*, Ming dynasty, 15th-16th century, in the Okayama Art Museum, the apron similarly decorated with two foliate cartouches reserved on a diaper ground but enclosing floral sprays, illustrated in *Exhibition of Mother-of-Pearl Inlay in Chinese Lacquer Art: Focused on the Works from 14th to 17th Centuries*, Tokyo, 1979, no.81. Another related low table, *kang*, Ming dynasty, 15th-16th century, in the Tokyo National Museum, supported on similar scrolling feet but connected with stretchers, is illustrated *ibid.*, no.78.



181 (two views)

A COLLECTION OF ARCHAIC
BRONZE RITUAL VESSELS

Lots 182 - 189





182

A RARE ARCHAIC BRONZE RITUAL WINE VESSEL, GU

Late Shang Dynasty

The vessel of slender waisted form, finely cast around the mid-section with pairs of *taotie* masks with raised eyes divided by notched flanges, above a pair of bowstrings interrupted by two cross-shaped apertures, the splayed foot similarly decorated, the tall flared neck with four upright triangular blades rising from a band of spirals, the surface with areas of malachite encrustation.
27.8cm (11in) high

£25,000 - 35,000

CNY220,000 - 310,000

商末 青銅饕餮紋觚

Provenance: a Dutch private collection

A European private collection

來源：荷蘭私人舊藏

歐洲私人收藏

A similar *gu*, late Shang dynasty, excavated in Anyang, Henan, is illustrated by Li Jianwei and Niu Ruihong, *Zhongguo Qingtong ji tulu*, vol.I, Beijing, 2005, p.118; another related example, Shang dynasty, unearthed in Yanchuan county, Shaanxi, is illustrated in *Bronzes from Northern Shaanxi*, vol. II, Chengdu, 2009, p.155. A similar ritual bronze wine vessel, *gu*, late Shang dynasty, was sold at Sotheby's New York, 18 March 2014, lot 6.



183

AN ARCHAIC BRONZE RITUAL WINE VESSEL, JUE

Shang Dynasty

The vessel with a deep U-shaped body rising from three splayed triangular blade legs to a pointed rim opposite a guttered spout flanked by a pair of posts capped with conical 'fire-whorl' medallions, the exterior boldly cast with two *taotie* masks with bulging eyes separated by flanges, one side set with a loop handle issuing from a bovine mask.
19.8cm (7 6/8in) high

£15,000 - 20,000

CNY130,000 - 180,000

商 青銅饕餮紋爵

Provenance: a Dutch private collection
A European private collection

來源：荷蘭私人舊藏
歐洲私人收藏

A bronze *jue*, 12th-11th century BC, of similar form and decoration is illustrated by R. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collection*, Washington D.C., 1987, p.195, pl.18 and p.251, fig.36.2. A related bronze *jue*, Shang dynasty, was sold in our Hong Kong Rooms, 26 May 2014, lot 193.

184

AN ARCHAIC BRONZE RITUAL FOOD VESSEL, GUI

Western Zhou Dynasty

The compressed globular vessel with flaring rim raised on a stepped foot, cast with a narrow band of stylised *kui* dragons formed with raised eyes and asymmetric scrolls, bisected by animal masks to each side and flanked by a pair of loop handles with pendants issuing from mythical-beast heads, fitted box.

27cm (10 5/8in) wide. (2).

£12,000 - 15,000

CNY110,000 - 130,000

西周 青銅夔龍紋牲耳簋

Provenance: a European private collection, acquired on 18 October 2002

來源：歐洲私人收藏，購於2002年10月18日

Compare with a similar *gui* vessel dated to the late Shang or early Western Zhou dynasty, illustrated by J.Rawson in *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Washington D.C., vol. IIB, 1990, pp.380-381, no.42; for another similar vessel, see Wang Tao, *Chinese Bronzes from the Meiyintang Collection*, London, 2009, pp.204-205, no.100. A similar archaic bronze *gui* vessel, early Western Zhou dynasty, was sold at Sotheby's New York, 20 March 2012, lot 1; and two further examples were sold at Sotheby's New York, 22 March 2011, lots 6 and 15.





185

AN ARCHAIC BRONZE RITUAL TRIPOD VESSEL, DING

Eastern Zhou Dynasty

The deep spherical body raised on three cabriole legs, decorated with bands of densely entwined angular S-scrolls of dragon head profiles flanked at the shoulders with a pair of a large pair of loop handles of rectangular section set to each side, covered with a gray patina with patches of green encrustation.

22.9cm (9in) high

£8,000 - 12,000

CNY71,000 - 110,000

東周 青銅夔龍紋沖耳鼎

Provenance: a European private collection, acquired on 16 May 2000

來源：歐洲私人收藏，購於2000年5月16日

A RARE ARCHAIC BRONZE RITUAL FOOD VESSEL AND COVER, FU

Warring States

The vessel of trapezoidal form, the shallow flared sides with galleried rim, supported on a widely splayed base pierced with four lappet-shaped ovals forming corner feet, finely decorated in low relief with entwined 'c' scrolls in horizontal bands forming an overall design on the exterior within plain borders, the narrow sides flanked by a pair of loop handles shaped as dragons with scaly bodies, the cover similarly cast in conforming shape and decoration, the bronze with areas of green and brown encrustation, collector box.

39.5cm (15 1/2in) wide (4).

£40,000 - 60,000

CNY360,000 - 530,000

戰國 青銅卷雲紋簠

Provenance: a Dutch private collection

A European private collection

來源：荷蘭私人舊藏

歐洲私人收藏

The shape and intricate dragon designs of the present vessel are features typical of bronze vessels of the Eastern Zhou dynasty. A similar bronze *fu*, Eastern Zhou dynasty, excavated in Henan Province, is illustrated in *Historical Relics Unearthed in New China*, Beijing, 1972, pl.61; another bronze *fu*, Eastern Zhou dynasty, excavated in Henan Province, is illustrated by W.Watson, *Ancient Chinese Bronzes*, London, 1962, pl.56.





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187
AN ARCHAIC BRONZE RITUAL FOOD VESSEL AND COVER, DING

Warring States

The vessel of globular form, supported by three cabriole legs, flanked at the shoulder by upright rectangular loop handles, decorated throughout with friezes of interlocking zoomorphic geometric spirals and stylised dragons, the patterns repeated on the domed cover surmounted by a flaring knob centred around a coiled , the bronze with a green patina and patches of malachite encrustation.
 25cm (9 7/8in) wide (2).

£12,000 - 15,000
 CNY110,000 - 130,000

戰國 青銅夔龍紋蓋鼎

Provenance: a European private collection

來源：歐洲私人收藏

A similar but larger *ding* in the Avery Brundage collection is illustrated in R.L.Lefebvre d'Argencé, *Ancient Chinese Bronzes*, Berkeley, 1966, pl.XXXIX; a similar but larger bronze *ding* vessel, Eastern Zhou dynasty, was sold at Christie's New York, 22 April 1999, lot 191.

188
AN ARCHAIC BRONZE WINE VESSEL AND COVER, HU

Han Dynasty

The vessel of globular shape rising from a cylindrical foot to a waisted neck and flaring mouth, unadorned save for a pair of applied *taotie* masks supporting loose-ring handles at the shoulder and three raised bands around the body, shoulder and mouth rim, the circular domed cover with four small snake-shaped knobs, the surface with patches of green encrustation.
 48cm (19in) high (2).

£10,000 - 15,000
 CNY89,000 - 130,000

漢 青銅饕餮紋蓋壺

Provenance: a European private collection

來源：歐洲私人收藏

Compare with a similarly shaped bronze vessel and cover, *hu*, Western Han dynasty, illustrated in *The Great Bronze Age of China*, New York, 1980, p.299, fig.96.



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189

TWO ARCHAIC BRONZE 'HILL' INCENSE BURNERS, BOSHANLU

Han Dynasty

One censer rising from the center of an integral dish with everted rim, supported on a stem foot issuing from a cruciform ornament, the hemispherical bowl is encircled by a raised band, and the hinged conical cover cast in openwork as a mountain range surmounted by a phoenix, 14cm (5 1/2in) high; the other rising from a splayed base decorated with reticulated designs of scrolling *chilong*, the hemispherical bowl supporting a conical cover shaped as mountains interspersed with scenes of combat and hunting, the surface with green encrustation, 17.5cm (6 7/8in) high. (4).

£6,000 - 8,000

CNY53,000 - 71,000

漢青銅博山爐 一組兩件

Provenance: a European private collection

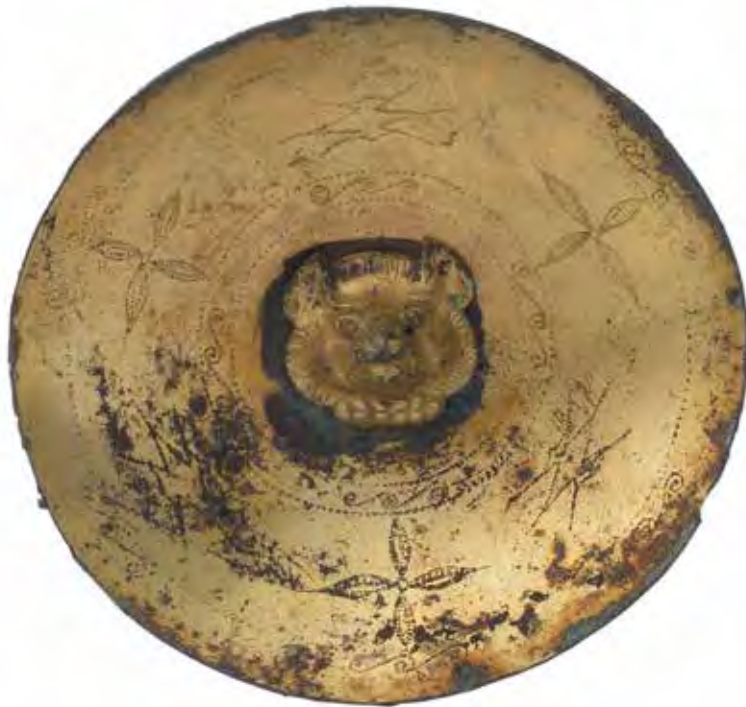
來源：歐洲私人收藏

Carved as a miniature mountain populated with wondrous creatures within swirling waves surging around rocks, these incense burners may have acted as a visual aid for the tomb occupant to envision the mythical immortal realms of Penglai or Kunlun. Compare with a similarly sized bronze 'hill' incense burner, Han dynasty, from the Ashmolean Museum, Oxford, acc.no.EA1956.900.

A related 'hill' incense burner, Han dynasty, was sold at Christie's New York, 19-20 September 2013, lot 1495.



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190

190

A RARE GILT-BRONZE CIRCULAR PLAQUE WITH BEAR FINIAL

Han Dynasty

The circular plaque finely decorated with floral petals and lozenges within beaded borders enclosing abstract cloud scrolls, a separate finial in the form of a bear mask detailed with bulging eyes, upright ears and mane, crouching on its claws, stand.

10.8cm (4 1/4in) diam. (3).

£2,000 - 3,000

CNY18,000 - 27,000

漢 銅鑲金羆首飾件

Provenance: Robert Hatfield Ellsworth (1929-2014)

Sotheby's New York, *The Robert Hatfield Ellsworth*

Collection: Chinese Archaic & Gilt Bronzes,

19 March 2002, lot 148

來源：安思遠先生(1929-2014)舊藏

2002年3月19日於紐約蘇富比「The Robert Hatfield Ellsworth Collection: Chinese Archaic & Gilt Bronzes(安思遠珍藏中國高古及鑲金銅器)」專場拍賣·拍品148號

Bears were powerful symbols of strength and bravery during the Han dynasty, when they also appear to have been linked to beliefs concerning the attainment of Immortality. In this context, bears were amongst the real and imaginary creatures frolicking on the Immortal islands depicted on a variety of vessels and relief carvings excavated from Han burials. See J.Lagerway, *Early Chinese Religion. Part One: Shang through Han (1250 BC-220 AD)*, Boston, 2008.



191

191

A BRONZE 'LION AND GRAPVEINE' MIRROR

Tang Dynasty

Crisply cast with a central crouching mythical beast knob, encircled by a band of six recumbent lions amongst fruiting grape vines, surrounded by a band with birds and lions amongst vines, floral scroll at the rim, the reverse entirely plain.

14.4cm (5 6/8in) diam.

£2,000 - 3,000

CNY18,000 - 27,000

唐 銅海獸葡萄紋鏡

Provenance: an Italian private collection

來源：意大利私人收藏

For a similar example, see J.Chou, *Circles of Reflection: The Carter Collection of Chinese Bronze Mirrors*, Cleveland, 2000, no.55, where the author suggests dating the mirror to the late 7th Century, based upon a similar example found in the tomb of Dugu Shizhen, at Xian and dated to 698; and for another lion and grapevine bronze mirror, Tang dynasty, see the Royal Academy of Arts *International Exhibition of Chinese Art*, London, 1935, no.669.



192

192

A RARE BRONZE 'LOTUS POND' BARBED-RIM BASIN

Cast Zhongji Yangshi Zhizao six-character mark, 12th/13th century
The deep basin with a wide flat foliate rim, moulded on the interior with ducks, fish and herons in a lotus pond, another heron and butterfly in flight above, the rim with a band of peony flower heads, all raised on three curved feet.
40.4cm (15 7/8in) diam.

£8,000 - 12,000
CNY71,000 - 110,000

十二/ 十三世紀 銅蓮塘水禽圖棱口折沿大盤
「宗紀楊世傑造」楷書鑄款

The inscription on the underside of the rim reads '宗紀楊世傑造', which may be translated as 'Made by Zongji Yang Shijie zao'.

A related bronze basin with a similar but dated signature containing the name of Yang Shi (楊世), Xi Xia dynasty, 1134, is illustrated by M.Maucuer, *Bronzes de la Chine Impériale des Song aux Qing*, Paris, 2013, p.143, no.94. Compare also a basin of similar size and shape but with a different design, illustrated by S.E.Lee and Wai-kam Ho, *Chinese Art Under the Mongols*, Cleveland, 1968, fig.36.

See a similar bronze 'lotus pond' basin, Yuan dynasty, which was sold at Sotheby's New York, 19-20 March 2013, lot 308.



THE PROPERTY OF A EUROPEAN FAMILY 歐洲家族藏品
Lots 193 - 196

193

A PARCEL-GILT BRONZE MODEL OF A MYTHICAL BEAST, XINIU

Ming Dynasty

The recumbent horned mythical beast naturalistically cast with bulging eyes and manes, the head graciously turned backward, the legs neatly bent, encircled by scrolling flames to the thighs and shoulders.
26.3cm (10 3/8in) wide

Compare with a very similar parcel-gilt bronze mirror stand in the form of a mythical beast, Song or Yuan dynasty, in the Victoria and Albert Museum, illustrated by R.Kerr, *Later Chinese Bronzes*, London, 1990, pp.100-101, no.87. Another very similar parcel-gilt bronze mirror stand in the form of a mythical beast, 14th/15th century, is illustrated by M.Maucuer, *Bronzes de la Chine Impériale des Song aux Qing*, Paris, 2013, p.112, no.57.

£6,000 - 8,000

CNY53,000 - 71,000

明 局部鑲金銅瑞獸坐像

Provenance: a distinguished European private collection

來源：顯貴歐洲私人收藏

194

**A LARGE GOLD-SPLASHED BRONZE 'ELEPHANT' INCENSE
BURNER AND COVER**

Mid-Qing Dynasty

The animal with almond-shaped eyes standing foursquare with head held straight between large ears, the meandering trunk between pointed tusks, the body caparisoned with beaded harness and a saddle rug decorated with dragons and lotus blooms, the back surmounted with an openwork cover cast with a coiled dragon chasing a flaming pearl amidst wispy clouds.

44cm (17 1/4in) long. (2).

£25,000 - 35,000

CNY220,000 - 310,000

清中葉 銅灑金瑞象香爐

Provenance: Christie's Paris, 22 November 2005, lot 18
A distinguished European private collection

來源：

2005年11月22日於巴黎佳士得拍賣，拍品18號
顯貴歐洲私人收藏

The elephant in China represents strength, wisdom and peace. The Chinese for elephant (*xiang* 象), is a pun for 'sign' or 'omen', written and pronounced exactly the same way. Riding on an elephant, (*qixiang* 騎象), is a homophone for 'good fortune' (*jixiang* 吉祥).





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195

A RARE ARABIC-INScribed TRILOBED INCENSE BURNER

Xuande six-character mark, Qing Dynasty
Heavily cast in the form of three conjoined cylinders, decorated to each side with a lobed cartouche enclosing Arabic invocations, flanked by a pair of loop handles.
21cm (8 1/4in) wide.

£3,500 - 4,500
CNY31,000 - 40,000

清 銅阿拉伯禱文三聯香爐
「大明宣德年製」楷書鑄款

Provenance: Christie's Amsterdam, 24 May 2006, lot 605 (part lot)
A distinguished European private collection

來源：2006年5月24日於阿姆斯特丹佳士得拍賣，拍品605號（其一）
顯貴歐洲私人收藏

The Arabic inscriptions read, *afdal al-dhikr*, 'the best dhikr (remembering [God])' and *al-dunya wa fi'-akhirah* 'the world and in the hereafter'. The script is known as *sini script*, a Chinese calligraphic form developed for Arabic script characterised by thick, tapering strokes.

196

AN UNUSUAL BRONZE 'DRAGON-FISH' INCENSE BURNER AND COVER

Qing Dynasty
Well cast in the form of a fish with sharp dorsal spines along the back to the tail, supported upright by its fins and a tasselled chord held from its mouth, the detachable cover in the form of a dragon's head with large glass eyes, flaring snout and finely incised mane and whiskers, inscribed with a ten-character inscription on the base of the censer. 17.2cm (6 3/4in) high. (2).

£2,000 - 3,000
CNY18,000 - 27,000

清 銅魚龍幻化薰爐

Provenance: a distinguished European private collection

來源：顯貴歐洲私人收藏

The inscription reads: '莫道長潛水·飛騰也有時', which may be translated as: 'None long dive under water, now and then swiftly soaring'. See a similar bronze dragon-fish incense burner and cover, Qianlong, in the Phoenix Art Museum, Arizona (acc. no.1994.425.A).

A very similar bronze dragon-fish incense burner and cover, dated as late Ming dynasty, was sold at Christie's Hong Kong, 4 April 2017, lot 63.



196



197



197

A GILT-BRONZE THREE-PART INCENSE SET

Mid-Qing Dynasty

Comprising a tripod incense burner and cover, the compressed globular body chased with shaped panels containing prunus, flanked by a pair of beast-head handles, the pierced cover with a Buddhist lion finial. 11.2cm (4 3/8in) high; the circular box and cover chased in high relief with blossoming prunus, 7.5cm (3in) diam.; the vase similarly decorated with a stepped, scallop-shaped foot and chrysanthemum-form mouth rim, with spatula and chopstick, 10.7cm (4 1/4in) high. (7).

£10,000 - 15,000

CNY89,000 - 130,000

清中葉 銅鑲金供器 一組三件

A related gilt-bronze circular incense box and cover with flowers chased within a shaped cartouche, 18th century, is illustrated in *China's Renaissance in Bronze: The Robert H. Clague Collection of Late Chinese Bronzes 1100-1900*, Phoenix, 1993, p. no.27.

THE PROPERTY OF A GENTLEMAN 士紳藏品

198

A GILT-BRONZE 'XIEZHI' SCROLL WEIGHT

18th century

The finely cast recumbent mythical beast, modelled with a curved horn, bulging eyes framed by a long beard and swirling mane to the chin, covered with long manes to the neck leading to the pronounced spine and the bifurcated tail flicked to its swirling haunch, the legs neatly folded underneath the well-defined body.

7cm (2 3/4in) wide

£5,000 - 8,000

CNY45,000 - 71,000

十八世紀 銅鑲金獬豸鎮紙

Provenance: a European private collection

來源：歐洲私人收藏



198



199

199

A RARE AND LARGE BRONZE INCENSE BURNER, DING

Cast Qianlong six-character mark and of the period
Heavily cast of compressed globular form elegantly supported on three tapering feet, the rounded sides gently rising to a waisted rim, surmounted by a pair of slightly-flaring loop handles, the surface of attractive brownish-copper tone.
25.5cm (10in) wide

£5,000 - 6,000
CNY45,000 - 53,000

清乾隆 銅冲耳三足爐
「大清乾隆年製」楷書鑄款

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

Compare two smaller related bronze tripod incense burners, Qianlong six-character marks and of the period, in the Palace Museum, Beijing, illustrated in *Splendor of from the Yongle (1403-1424) and Xuande (1426-1435) Reigns of China's Ming Dynasty*, Beijing, 2010, pls.160-161.

A smaller bronze tripod censer, Qianlong cast seal mark and of the period, was sold at Christie's New York, 19-20 September 2013, lot 1533.

200^{Y Φ}

A GOLD FILIGREE AND HORNBILL BRACELET, BROOCH AND EARRINGS IN THE ORIGINAL CARVED IVORY BOX

Lee Ching marks, 19th century
The bracelet, brooch and earrings made of gold filigree birds and flowers with hornbill roundels carved in relief depicting scenes of figures in gardens and pavilions, the ivory box carved with flowers and figures and with the monogram 'MV'. *The bracelet: 18cm (7 2/8in) long; the brooch 5cm (2in) wide; the earrings 5.2cm (2in) long; the box 22cm (8 5/8in) long (5).*

£3,000 - 4,000
CNY27,000 - 36,000

十九世紀 利昇款金花絲嵌犀鳥骨手鐲及耳環 附象牙盒

Provenance: a European private collection

來源：歐洲私人收藏

A very similar but smaller carved ivory box with similar gold and hornbill jewellery is in the Asian Civilizations Museum, Singapore (ac no.2011-00685), where it is noted that they were made by Lee Ching (利昇), a jewellery firm operating in Guangzhou and Hong Kong from the 1840s to the 1880s. Compare also a related gold filigree brooch and earrings inset with ivory plaques, within an ivory box, illustrated in *Chinese Ivories from the Shang to the Qing*, London, 1984, no.267.



200



201 Y Φ

A SILVER 'PRUNUS' TEA SET

Impressed Chinese silversmith's mark TC and Hong Xiang, late Qing Dynasty/ Republic period
 Comprising a teapot and cover in the form of a tree-trunk with gnarled branches forming the spout and handle with a thin band of ivory, chased in high relief with blossoming prunus, 21cm (8 1/4in) long (452g); the sugar pot similarly formed and decorated with prunus, flanked by a pair of handles in the form of tree-branches, 14cm (5 1/2in) wide (228g); the milk jug with one handle and spout, 13cm (5 1/8in) long (170g); the irregularly-shaped tray supported on four prunus blossom feet and incised with further branches of prunus, 37.2cm (14 5/8in) long (755g). (6).

£4,000 - 6,000
 CNY36,000 - 53,000

清末/民國 銀梅枝紋茶具 一組

Provenance: a European private collection

來源：歐洲私人收藏



201

THE PROPERTY OF A EUROPEAN FAMILY

歐洲家族藏品

Lots 202 - 203

202

**A RARE AND LARGE PARCEL-GILT-LACQUERED WOOD
FIGURE OF BUDAI**

Ming Dynasty

The deity portrayed seated in *maharajalilasana*, the right hand holding a sphere, wearing a loose robe falling in graceful pleats over the shoulders and knees, opening at the chest to reveal the full belly, the face detailed with a joyful expression and mouth open as if in laughter, the back hollowed with a consecration niche.

44cm (17 3/8in) high.

£25,000 - 35,000

CNY220,000 - 310,000

明 木漆金布袋佛坐像

Provenance: Nagel Stuttgart, 11 November 2000, lot 2229

A distinguished European private collection

來源：2000年11月11日於德國斯圖加特納高拍賣，拍品2229號
顯貴歐洲私人收藏



203

A BRONZE FIGURE OF THE INFANT BUDDHA

Ming Dynasty

The figure cast with stoic expression, standing with his left hand pointing to the sky and the right hand to the ground, clad in a simple *dhoti* tied around the waist, attached wood stand.

43cm (17in) high. (2).

£12,000 - 15,000

CNY110,000 - 130,000

明 銅指天指地童子佛站像

Provenance: Nagel Stuttgart, 19 May 2001, lot 4021
A distinguished European private collection

來源：2001年5月19日於德國斯圖加特納高拍賣，
拍品4021號
顯貴歐洲私人收藏

A similar figure wearing a flower-decorated apron in the Asian Art Museum of San Francisco, is illustrated by R.d'Argencé, *Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection*, San Francisco, 1974, pl.185. Compare also a related gilt-bronze figure of the infant Buddha, Ming dynasty, illustrated by U.von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 2008, pp.528-529, pl.150G.

THE PROPERTY OF A LADY 女士藏品

204

A LARGE GILT-BRONZE FIGURE OF BUDDHA SHAKYAMUNI

17th century

Finely cast with eyes downcast in meditative expression, seated in *dhyanasana*, with the right hand reaching down towards the ground in *bhumisparsa mudra*, the left hand held gently in the lap in *dhyana mudra*, dressed in long flowing robes detailed with draping folds and incised floral hems, loosely open at the bare chest, with a prominent *ushisha* formed with tightly coiled curls.

39.3cm (15 1/2in) high.

£30,000 - 50,000

CNY270,000 - 450,000

十七世紀 銅鑲金佛陀坐像

Provenance: an English private collection, according to the family, acquired prior to 1935, and thence by descent.

來源：英國私人收藏；據傳於1935前入藏，
並由後人保存迄今

Compare with two similar, but slightly smaller, gilt-bronze figures of Buddha Shakyamuni, Ming dynasty, the first, dated 16th century, was sold at Sotheby's Hong Kong, 8 April 2014, lot 3060; and the second, 16th/17th century, was sold at Christie's Hong Kong, 30 November 2016, lot 3239.



203



204



205

THE PROPERTY OF A GENTLEMAN 士紳藏品

205

A RARE COPPER-ALLOY FIGURE OF DAKINI

Nepal, 16th/17th century

The semi-wrathful deity standing in *ardhaparyankasana*, the right foot raised to the mid-calf of the other leg, trampling over a supine figure atop a lotus throne, holding a *kartrika* in the right hand and a *kapala* in the left, the naked body adorned with elaborate jewellery, fluttering scarves and a garland of skulls, the face with three fierce eyes and hair gathered in a high chignon surrounded by a foliate tiara, with traces of gilt.
11cm (4 3/8in) high

£6,000 - 8,000

CNY53,000 - 71,000

尼泊爾 十六/十七世紀 銅荼吉尼立像

Provenance: R&V Tregaskis Oriental Art (label)
A Western private collection

來源：

悉尼古董商R&V Tregaskis Oriental Art (標貼)
西部私人收藏



206

206

A GILT-LACQUERED BRONZE FIGURE OF BUDDHA

16th/17th century

Cast with a serene face and downcast eyes in deep contemplation, the head flanked by pendulous earlobes beneath his hair in tight curls, seated cross-legged in *dhyanasana* atop a lotus base, the hands resting in a *dhyanamudra*, wearing a pleated robe with incised floral hem open at the chest.
27cm (10 5/8in) high.

£5,000 - 8,000

CNY45,000 - 71,000

十六/十七世紀 銅漆金佛陀坐蓮像

THE PROPERTY OF A EUROPEAN FAMILY
歐洲家族藏品

207

**A GILT-BRONZE FIGURE OF GAUTAMA
BUDDHA**

18th century

Cast with a serene facial expression under an elaborate five-leaf headdress, the deity dressed in a long robe pleated with undulating folds, the right hand raised in *abhaya* mudra and the other in *varada* mudra, standing barefoot on a single-lotus pedestal.

19.8cm (7 7/8in) high (2).

£15,000 - 20,000

CNY130,000 - 180,000

十八世紀 銅鑲金佛陀立像

Provenance: Sotheby's Olympia, London,
11 December 2003, lot 529
A distinguished European private collection

Exhibited: *Kinesiska och Skulpturer*, Malmo,
March-April 1960, pl.27A.

來源：

2003年12月11日於倫敦蘇富比奧林比亞拍賣，拍
品529號

顯貴歐洲私人收藏

展覽：

1960年3至4月出展於瑞典馬爾摩*Kinesiska och
Skulpturer*展覽，展品編號27A

A similar gilt-bronze figure of Buddha Dipankara,
18th century, in the Guimet Museum, Paris, is
illustrated by U.von Schroeder, *Indo-Tibetan
Bronzes*, Hong Kong, 2008, pp.552-553, pl.158F;
see also another similar example, Qing dynasty,
illustrated in *Ibid.*, pp.556-557, pl.160C.

A related gilt-bronze figure of Buddha, similarly
wearing a diaphanous robe of the 'Udayana type',
Qianlong, was sold in our New York Rooms, 18
November 2013, lot 28.





208

**A LARGE GILT-COPPER REPOUSSÉ FIGURE
OF TARA**

Nepal, 16th/17th century

The deity elegantly poised on a double-lotus stand with hips thrust slightly to the left, her head inclined with eyes narrowed and lips gently smiling in a compassionate gaze beneath her hair tied in a high chignon behind an elaborate tiara, adorned with elaborate jewellery with semi-precious stone inlay, her left hand raised in *vitarkamudra* and the right lowered in *varadamudra*, both clasping lotus stems flanking her arms and shoulders.

41.5cm (16 3/8in) high.

£12,000 - 15,000

CNY110,000 - 130,000

尼泊爾 十六/十七世紀 銅鑲金度母立像



209

**A LARGE GILT-BRONZE REPOUSSÉ FIGURE
OF AVALOKITESHVARA**

18th century

With eleven heads, the principal head surmounted by three rows of three smaller heads crowned by a single head of Amitabha Buddha, wearing a long flowing *dhoti* with elaborate jewellery, with four pairs of arms in various mudras, standing on an oval double lotus-petal base.

47.5cm (18 3/4in) high.

£7,000 - 10,000

CNY62,000 - 89,000

十八世紀 銅鑲金十一面觀音菩薩立像

Provenance: a distinguished European private collection

來源：顯貴歐洲私人收藏

Compare with a related gilt-bronze figure of eleven-headed Avalokiteshvara, 18th century, in the Qing Court collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Buddhist Statues of Tibet*, Shenzhen, 2003, p.216, no.206.



210

210

**A GILT-BRONZE FIGURE OF ELEVEN-HEADED
AVALOKITESHVARA**

18th century

Finely cast standing with eight arms and eleven heads arranged in five tiers surmounted by one head with a wrathful expression topped by a small head of Amitabha Buddha, the principal hands held in *anjalinudra*, the others fanned out in various mudras and holding various attributes, the body adorned with elaborate jewellery and fluttering scarves, with a deer skin slung across one shoulder, stand attached.

29cm (11 3/8in) high.

£20,000 - 30,000

CNY180,000 - 270,000

十八世紀 銅鑲金十一面觀音菩薩立像

A similar gilt-bronze figure of an eleven-headed Avalokiteshvara, 18th century, is illustrated by U.von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 2008, pp.552-553, pl.158C. Another gilt-bronze figure of an eleven-headed Avalokiteshvara, 17th/18th century, is illustrated in *Buddhist Images in Gilt Metal*, Taipei, 1993, p.106, no.46.

211

A GILT-BRONZE FIGURE OF GUANYIN

18th century

Seated cross-legged in *dhyanasana* on a lotus pedestal, the Goddess of Mercy modelled with a benign face beneath a sweeping veil covering an image of the Buddha, dressed in long flowing robe opening at the chest to reveal the elaborate necklace and jewellery, the right hand raised in *karana* mudra, the other placed on the lap holding a bottle vase.

10.2cm (4in) high

£3,500 - 4,500

CNY31,000 - 40,000

十八世紀 銅鑲金觀音坐像

Provenance: Nagel Stuttgart, 30 October 2009, lot 553

A distinguished European private collection

來源：

2009年10月30日於德國斯圖加特納高拍賣，拍品553號

顯貴歐洲私人收藏



211

212

**A GILT-BRONZE FIGURE OF ELEVEN-HEADED
AVALOKITESHVARA**

18th century

Cast with eleven heads, the principal head surmounted by three rows of three smaller heads crowned by a single head of Buddha Amitabha, wearing a long flowing *dhoti* with elaborate jewellery, with four pairs of arms in various mudras and holding various attributes, standing on an oval lotus-petal base.

24cm (9 1/2in) high (2).

£7,000 - 10,000

CNY62,000 - 89,000

十八世紀 銅鑲金十一面觀音菩薩立像

Provenance: a British private collection

來源：英國私人收藏

A similar gilt-bronze figure of Avalokiteshvara, 17th/18th century, is illustrated in *Buddhist Images in Gilt Metal*, Taipei, 1993, pp.106-107, no.46. A closely related eleven-headed Avalokiteshvara, 18th century, is in the Nelson Atkins Museum of Art, Kansas City, Acc.no.74.36/58.

Two related gilt-bronze figures of eleven-headed Avalokiteshvara, 18th century, were sold in these Rooms on 10 November 2016, lot 112 and on 15 May 2014, lot 394.



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213

**A VERY RARE AND LARGE GILT-BRONZE FIGURE OF
AVALOKITESHVARA**

Tibet, 18th and 19th century

Finely cast with one serene head of the Buddha above a ferocious incarnation, above three further rows of three heads each with a gently smiling serene expression, the figure with eight main arms holding various attributes, the front pair clasped in prayer in front of the jewelled chest, the body standing on a separate lotus base and framed by a repoussé flaming mandorla with concentric circles of open hands, mounted on a separate pedestal.

With mandorla 85cm (33 1/2in) high. (4).

£90,000 - 120,000

CNY800,000 - 1,100,000

西藏 十八及十九世紀 銅鑲金十一面千手觀音菩薩背光像

Provenance: Christie's Amsterdam, 11 October 1994, lot 291.

來源：1994年10月11日於阿姆斯特丹佳士得拍賣，拍品291號



Avalokiteshvara embodies the compassion of all Buddhas, who vowed never to rest until all beings were freed from their cycle of re-incarnation and suffering. The present lot represents a particular aspect of this compassion, when the head of the bodhisattava splits into eleven pieces in the desperate struggle to comprehend the needs of so many people. The Amitabha Buddha, seeing Avalokiteshvara's plight, gave the bodhisattva eleven heads with which to hear the cries of the suffering. Upon hearing these cries and comprehending them, Avalokiteshvara attempted to reach out to all those who needed aid, but found that his two arms shattered into pieces. Once more, the Amitabha Buddha comes to her aid and invests her with a thousand arms with which to aid the suffering multitudes.

The depth of compassion in the representation of the eleven-headed Avalokiteshvara made it a popular subject for sculpture, but it is rare to find a figure of such size as the present lot. Another example of large size gilt-bronze figure of Avalokiteshvara but without the rows of small hands encircling the figure, 17th century, is illustrated by U.von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.453, no.124D.







214



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214

A GILT-BRONZE FIGURE OF SUDHANA

16th/17th century

Crisply cast standing with hands joined together in reverent prayer before his bare chest, the acolyte of the Goddess of Mercy with a cheerful face turned slightly to the right, with three tufts of hair tied into neat knots, lightly adorned with jewellery and swirling scarves, with wood stand.

18.7cm (7 3/8in) high. (2).

£9,000 - 12,000

CNY80,000 - 110,000

十六/十七世紀 銅鑲金善財童子立像

For a related gilt-bronze example of Sudhana, Qing dynasty, see *Selected Gems of Cultural Relics - newly collected in the Palace Museum in the last fifty Years*, Beijing, 2005, pp.130-131, no.168.

Compare with a larger gilt-bronze figure of Sudhana, 17th century, which was sold at Sotheby's Paris, 10 June 2015, lot 204.

215

A GILT-COPPER REPOUSSÉ FIGURE OF TSONGKHAPA

18th century

The finely-cast guru depicted seated cross-legged in *lalitasana* on a double-lotus throne framed by beaded borders, the hands held in *dharmacakrapravartana*, the eyes downcast with a serene expression, wearing a ceremonial hat and modest robes incised at the hems. 27.5cm (10 7/8in) high.

£6,000 - 8,000

CNY53,000 - 71,000

十八世紀 銅鑲金宗喀巴上師坐像

Compare with a related gilt-bronze figure of Tsongkhapa, 18th century, illustrated in B.Lipton and N.D.Ragnubs, *Treasures of Tibetan Art: Collections of the Jacques Marchais Museum of Tibetan Art*, p.70, no.22.

216

A RARE BRONZE SILVER-INLAID FIGURE OF A LAMA

17th century

Cast seated in *dhyanasana* on a lotus petal base, the hands in *dharmacakramudra*, wearing cascading inner and outer robes incised with floral hems inlaid with silver, the serene face with elongated almond-eyes, with a thin beard and his hair cropped short. 19.6cm (7 5/8in) high.

£4,000 - 6,000

CNY36,000 - 53,000

十七世紀 銅嵌銀喇嘛坐像

Provenance: a Spanish private collection

來源：西班牙私人收藏



216

217

A RARE BLACK-GROUND THANGKA OF VAJRAKILA

Tibet, 17th century

Distemper on cloth, finely painted depicting the three-faced and six-armed winged deity in blissful union with his consort Diptachakra, stamping over the splayed bodies of Maheshvara and Uma, holding a pointed *kila* at the heart, gold *vajras*, a trident and flames entwined around the index finger, the upper register with Padmasambhava flanked by two other Nyingma lineage holders, the lower register with a *kila* god between two further protector deities, unmounted.

71 x 54.5cm (28 1/8in x 21 1/2in)

£20,000 - 30,000

CNY180,000 - 270,000

西藏 十七世紀 黑底描金普巴金剛唐卡

Provenance: a European private collection

來源：歐洲私人收藏

Vajrakila is one of the great protectors of Tantric Buddhism. According to the Tibetan hidden texts, *terma*, the deity emerged in a previous eon during the time of the Buddha's taming of the wrathful Shiva-Rudra, the arch demon of pride and egoism. Shiva was in fact reborn as a powerful demon, in a malignant form of Rudra, as a result of having broken the tantric vows in his previous lifetimes. Unable to peacefully convince Rudra to recognise his erroneous ways, the Buddhas in Akanishta heaven emanated from themselves a powerful being to destroy him. Another narrative relates Vajrakila to the wisdom manifestation of all Buddhas, emanating from the heart of Vajrasattva to eradicate all ignorance and emotional afflictions preventing the dawning of realisation. Vajrakila is particularly esteemed in the Nyingma Tradition of Tibetan Buddhism because of his relation with Padmasambhava, the 'Precious Guru' credited with bringing Buddhism to Tibet and transmitting the Vajrakila tantric collection of texts in the region.

Compare a related thangka of Panjaranatha Mahakala, Tibet, 17th century, illustrated in M.M.Grewenig and E.Rist, *Buddha*, Völklinger Hütte, 2016, p.496, no.221.



218

A RARE THANGKA OF CHAKRASAMVARA

Tibet, 17th century

Distemper on cloth, the wrathful deity with four faces and twelve arms standing in *alidhasana* atop a lotus throne, holding aloft a flayed elephant skin and ritual weapons, embracing consort Vajravahni within the flaming halo of pristine awareness, the upper register with Vajradhara and consort at the centre, flanked by lineage masters and sparsely-clad mahasiddhas wearing long black hair and red meditational belts, the lower section with Shri Shmashana Adhipati between Shadbhuj Mahakala and Chaturmukha Mahakala, unmounted.

42.5 x 28cm (16 6/8 x 11 in)

£20,000 - 30,000

CNY180,000 - 270,000

十七世紀 彩繪勝樂金剛唐卡

Provenance: a European private collection

來源：歐洲私人收藏

Chakrasamvara is the principal transformational deity (*yiddam*) of the Gelug School of Tibetan Buddhism. He is also the focal deity of the main tantra of the Anuttarayoga Wisdom classification of Buddhism, symbolising the fulfilment of Wisdom and Compassion when blissfully embracing his consort. Surrounding the principal deity in the present thangka are lineage members and emanations. Beginning from the top left corner, the brown-coloured figures may be the Indian master Naropa and his student Tilopa; the figures below Vajradhara may be Brahmin-born Saraha and Nagarjuna, founder of the Madhyamaka philosophical system; at the right corner, yellow hat lamas; the lower register painted with two dancing skeletons, enlightened deities bringing wealth, which are flanked by two protectors of the Chakrasamvara Tantra.

Compare with a related thangka depicting Chakrasamvara and his consort, 17th/18th century, which was sold at Sotheby's New York, 17 September 2014, lot 405.





Major Lancelot Baldwin

219

TWO THANGKAS OF AMITAYUS AND CHINGKARWA

Tibet, 19th century

Distemper on cloth, one depicting the red Amitayus in the centre within the Pure Land of Sukhavati Heaven, seated in *dhyanasana* on a lotus throne, both hands holding an alms bowl, surrounded by the Bodhisattvas, Tibetan teachers and monks; the other thangka depicting the worldly protector Chingkarwa on horseback, clad in armour and carrying a spear as well as bow and arrows, his raised right hand holds a stick, surrounded by guardians and Tibetan teachers, both paintings glazed and framed.

61cm (24in) long x 46.5cm (18 1/2in) wide. (2).

£2,500 - 3,500

CNY22,000 - 31,000

西藏 十九世紀 彩繪無量壽佛唐卡及護法唐卡

Provenance: Major Lancelot Hugh Baldwin (1869-1914), brought back between 1903-1904 during the Younghusband expedition to Tibet, and thence by descent.

來源：Lancelot Hugh Baldwin(1869-1914)少校收藏，於1903至1904年參加榮赫麟西藏遠征期間所得，並由後人保存迄今

Major Lancelot Hugh Baldwin, 8th Gurkha Rifles (1869-1914), was born in London in 1869 and was educated at Sandhurst. He was commissioned into the King's Own Yorkshire Light Infantry in 1890. In 1894 he was transferred to the Indian Staff Corps as a Wing Officer in the 44th Gurkha Rifles. He was appointed Captain on 3 May 1901 while serving as Assistant Commandant, Lushai Hills Military Police. He joined 8th Gurkha Rifles in January 1903, under the command of Brigadier-General MacDonald, with whom he took part in the Younghusband expedition to Tibet, 1903-1904, during which he was wounded. He was present at the Zamdang Gorge, the action at Niani on 26 June 1904; operations at and around Gyantse, during which he was wounded on 6 July, and the advance to Lhasa later that month. He was awarded the Tibet Medal with clasp in October 1905. In 1908, he was promoted to Major. He died at the age of 45 in 1914, and was buried at Fort William Military Cemetery, Calcutta.

Amitabha depicted in the Sukhavati heaven is a common image in Himalayan and Tibetan art, representing Mahayana Buddhism. Red in colour, the Buddha of Immeasurable Light is surrounded by Mahakala, protector of the Buddhist faith, and the Eight Bodhisattvas. Compare with a similar thangka depicting Amitabha in the Sukhavati realm, 19th century, in the Rubin Museum, New York, illustrated in Himalayan Art Resources, item no.701.

Genyen Chingkarwa is a Tibetan worldly protector deity. He is white in colour with one face and two hands riding atop a white horse, holding a long spear and a bowl of jewels held at the waist. Above him are Padmasambhava, between Dorje Legpa, guardian of the Revealed Treasure Tradition, and Tsanga Karmo, worldly protector countering negativity, joined by two wrathful protectors on the lower register.





220

A RARE THANGKA OF PADMASAMBHAVA

Tibet, 14th/15th century

Distemper on cloth, depicting Padmasambhava in the centre flanked by Mandarava and Yeshe Tsogyal, the top register with various forms of Padmasambhava along with lineage teachers and two deities, Sengge Dradog and Guru Dragpo, to the right and left of the central figure are the Eight Great Bodhisattvas with additional lineage teachers in the lower portions, the lower register with further lineage teachers and four female goddesses in peaceful appearance, with later cloth mount.

The thangka: 64cm (25 2/8in) high x 62.6cm (24 4/8in) wide.

£15,000 - 20,000

CNY130,000 - 180,000

西藏 十四/十五世紀 彩繪蓮花生大士唐卡

Himalayan Art Resources Item no.30648

Provenance: a European private collection

來源：歐洲私人收藏

Padmasambhava is one of the most highly revered figures in Tibetan Buddhism, credited with the establishment of Buddhism in Tibet in the 8th century. According to the deity's biographies, his name, translated

as 'Lotus-Born', refers to his miraculous birth from a lotus on the Lake Dhanaosha in Uddhiyana, in Northwest India. The king had lost his son, so the Buddha Amitabha emitted from his tongue a ray of red light which blossomed into a lotus containing a vajra, which turned into an eight-year-old child. The boy was thus adopted by the king and after restoring the prosperity of the kingdom, abandoned the mundane life to attain Buddhahood. The yogic and metaphysical doctrines of Padmasambhava form the basis of the 'Nyingma', or 'Ancient' Order, of Tibetan Buddhism, and he is universally revered by Tibetans as Guru Rinpoche, the 'Precious Guru' who converted the entire country into a realm of Dharma.

Many of the figures depicted on the present work may be identified as Padmasambhava's Eight Manifestations, relating to the multiple guises the deity assumed whilst on Tantric pilgrimage in the eight great charnel grounds, and the learned Indian masters who transmitted the Vajrayana teachings to the guru.

The deity's henna-coloured palms and soles, a stylistic convention inherited from Northeast Indian painting traditions, are features associated with portraits of hierarchs and deities in early Tibetan paintings, as is the geometrically delineated space depicting each figure within a halo.

Compare with a similar thangka of Padmasambhava, Western Tibet, 14th century, which was sold at Sotheby's New York, 14 March 2016, lot 731.

221

A FINE THANGKA OF AVALOKITESHVARA

Central Tibet, 18th century

Distemper on cloth, depicting the female bodhisattva backed by a red halo and a large mandorla, seated on a lotus base springing up from a lively lake populated by ducks, fish and mysteriously shining jewels, surrounded by The Eight Great Boshisattvas, further deities and lamas, all within a mountain landscape, with original silk mount and lining, the reverse with Tibetan inscription 'om, ah, hum'.

64cm (25 1/4in) long x 43cm (17in) wide. With mount: 125cm (49 1/4in) long x 79.5cm (31 1/4in) wide.

£15,000 - 20,000

CNY130,000 - 180,000

西藏中部 十八世紀 彩繪觀音菩薩唐卡

Provenance: an English private collection

來源：英國私人收藏

This painting is a fine example of the Lhasa school of New Menri painting, and very possibly part of a larger set of paintings, all depicting Avalokiteshvara and the Eight Bodhisattvas, which also includes an example from the British Royal collection, and two other works from the Mead Art Museum in Amherst, Massachusetts.

The main figure depicted on this work may be identified as the Khasarpana form of the Bodhisattva of Compassion, who according to the descriptions of image visualisations, *sadhana*s, is characterised by a white body and is seated in the pose of royal ease with the right hand held open with palm facing outward in the *vara mudra* (gift bestowing) gesture. Beginning at the top left and alternating from left to right, the Eight Great Bodhisattvas, surrounding the main deity and accompanied by gilded inscriptions, may be identified as follows: a golden Manjusri in *vara mudra*, or blessing gesture, holding a white lotus supporting the Wisdom Sutra surmounted by the sword of discrimination, worshipped by a lama who gifts him with a *mandala* and a white scarf; Samanthabhadra, red in colour, holding a white lotus and the long-life vase as he approaches a lama; Vajrapani, green in colour, holding a lotus and a *vajra*; Akashagarbha, dark green in colour, holding a lotus supporting a flame-tipped sword; Avalokiteshvara, white in colour, seated in a relaxed pose and flanked by two attendants, one holding a Dharma wheel; Maitreya, gold in colour sitting with crossed legs, his right hand in the *abhaya mudra*, or 'have no fear' gesture, the left with a lotus supporting a Dharma wheel; Sarvanivarana-Vishkambhin, seated in the lower story of a pavilion beside a lama.

Compare with two very similar thangkas of Avalokiteshvara, 18th century, one in the British Royal collection, and the other in the Mead Art Museum, Amherst, Massachusetts, illustrated in M.Rhie, *Picturing Enlightenment. Tibetan Thangkas in the Mead Art Museum at Amherst College*, Amherst, 2013, pp.52 and 76.



Image courtesy of the Mead Art Museum, Amherst College, New England





222

222

A LARGE BRONZE FIGURE OF ZHENWU

Ming Dynasty

The Supreme Lord of the Dark Heaven, with serene countenance, adorned with a meticulously rendered mane of flowing hair, seated in armour decorated with beast heads, his left hand raised pointing to heaven, a tortoise and snake beneath his bare right foot, with traces of gilt lacquer.

41cm (1/8in) high.

£10,000 - 15,000

CNY89,000 - 130,000

明 銅真武大帝坐像

Provenance: an Italian private collection

來源：意大利私人收藏

223

A GILT-LACQUERED BRONZE FIGURE OF ZHENWU

Ming Dynasty

Cast seated with long hair and hands placed on the lap, the Daoist deity dressed in long flowing robe chased with floral hems, loosely opening to the chest revealing the scale armour, wood stand.

25.4cm (10in) high. (2).

£3,000 - 4,000

CNY27,000 - 36,000

明 銅漆金真武大帝坐像



223

224

**A PAIR OF BRONZE FIGURES OF
GUARDIAN KINGS**

Ming Dynasty

The two standing deities each cast with a solemn expressions, clad in pointed headdress and armour elaborately adorned with animal masks, and billowing sashes, Zeng Zhang of the South holds a sword in his right hand, his left raised in *abhaya* mudra, Guang Mu of the West raises a vase in his left hand, his right hand in *karana* mudra.
The taller 43.3cm (17 1/8in) high. (2).

£12,000 - 15,000

CNY110,000 - 130,000

明 銅護法天王立像 一對



224



225

225

A BRONZE FIGURE OF A GUARDIAN DEITY

Ming Dynasty

The stout figure with serene expression turned slightly to his left, clad in elaborate headdress, armour, and flowing sash, his palms held together in reverence, traces of gilt lacquer.
28.5cm (11 1/4in) high.

£3,000 - 5,000

CNY27,000 - 45,000

明 銅護法天王立像

226^{TP}

**A LARGE GILT-LACQUERED WOOD
FIGURE OF A GUARDIAN DEITY**

Qing Dynasty

The warrior clad in a finely-carved armour over billowing robes, the midriff with a fierce mythical-beast mask girdle, the left hand resting on his hip, the right hand resting on a sword hilt, the face with a stern expression beneath an elaborate helmet, wood stand. 110cm (43 1/4in) high. (4).

£10,000 - 15,000
CNY89,000 - 130,000

清 木漆金增長天王立像

Provenance: an Italian private collection

來源：意大利私人收藏



226

227

**A RARE BRONZE FIGURE
OF A FOREIGNER**

Kangxi

The bearded Asiatic foreigner standing astride with his left arm raised and right hand resting on his hip, dressed with ornate jewellery and a sash tied across the rotund belly above a tunic with long flowing ribbons, the face with bulging eyes, bushy eyebrows and flaring nose, the left ear with an earring, the hair finely incised and held in place by a diadem. 30.5cm (12in) high.

£6,000 - 8,000
CNY53,000 - 71,000

清康熙 銅胡人樂舞像

Provenance: a distinguished European private collection

來源：顯貴歐洲私人收藏



227

228

**TWO RARE GILT-BRONZE FIGURES
OF GUARDIAN KINGS**

Qianlong

The figures finely cast as Virudhaka and Dhiritarashtra, both seated in *lalitasana* on a rocky base, wearing ornate suits of armor finely incised with interlocking patterns of chain-mail and billowing scarves around the arms, the former with a bearded face and bulging eyes surmounted by a foliate diadem, grasping a snake and a pearl; the latter with the left hand raised in *vitarkamudra*, the right open and resting on his leg. Each 16.8cm (6 5/8in) high (2).

£18,000 - 24,000
CNY160,000 - 210,000

清乾隆 銅鑲金護法天王坐像 一組兩尊

Provenance: Nils Nessim (1916-1974), collection nos.253 and 257 Sotheby's Olympia, London, 11 December 2003, lot 528 A distinguished European private collection

來源：
Nils Nessim 先生(1916-1974)收藏，藏品編號 253及257
2003年12月11日於倫敦蘇富比奧林比亞拍賣，拍品528號
顯貴歐洲私人收藏



228

The Guardian Kings, also referred to as the Four Heavenly Kings, represent the first Indian gods incorporated into the Buddhist narrative. The deities came before Shakyamuni Buddha just after he achieved enlightenment under the *bodhi tree*, offering him bowls made of sapphire or lapis lazuli. They reside on the innermost ring of islands around Mount Sumeru, the centre of the idealised Buddhist and Hindu worlds. Although primarily associated with the idea of Hinayana Buddhism, the Four Kings are also found in Vajrayana Buddhism as guardians of the outer rings of the *mandalas*. Virudhaka is the Guardian King of the South. Dhiritarashra is the Guardian King of the East. A similarly-sized gilt bronze figure of a guardian, 18th century, was sold at Sotheby's New York, 20 September 2007, lot 62.

229

A PAIR OF GILT-BRONZE TRIBUTE-BEARERS

Late Ming Dynasty

Cast standing on a pedestal supported by bracket feet, each modelled as a dignitary dressed in long flowing robe, the hems chased with floral hems, the hands and sleeves folded and presenting respectively a rhinoceros horn and a vase.

Each 15.3cm (6in) high. (2).

£6,000 - 8,000

CNY53,000 - 71,000

明末 銅鑲金使臣進貢造像 一對

Provenance: Nagel Stuttgart, 20 October 2009, lot 553
A distinguished European private collection

來源：

2009年10月20日於德國斯圖加特納高拍賣，拍品553號
顯貴歐洲私人收藏



229



230



231

230

A RARE ARCHAIC RITUAL JADE AXE-BLADE, GE

Neolithic period

Of flattened rectangular form flaring slightly at the rounded blade, pierced with a circular hole for attachment to a shaft, the stone of deep-mottled-green tone. 18cm (7 1/8in) wide.

£6,000 - 8,000

CNY53,000 - 71,000

新石器時代 青玉斧

Provenance: Arthur M. Sackler collection, by repute

來源：據傳為亞瑟·賽克勒舊藏

231

AN ARCHAIC JADE CONG

Neolithic period

The body consisting of square section pierced through the centre with a cylindrical tube extending at either end to a short rim, each side carved with an oblong panel, the stone of green tone mottled with caramel brown inclusions. 6cm (2 3/8in) long.

£5,000 - 8,000

CNY45,000 - 71,000

新石器時代 青褐玉琮

Provenance: Arthur M. Sackler collection, by repute

來源：據傳為亞瑟·賽克勒舊藏

A related jade cong, Qijia culture, is illustrated in *The Compendium of Collections in the Palace Museum, Jade 1 Neolithic Age*, Beijing, 2011, p.207, no.202.

232

**A RARE ARCHAIC GREEN JADE
'DRAGON' PENDANT**

Shang Dynasty

Delicately carved in the form of a stylised mythical beast head with scrolling beak finely incised with an eye and mane, the translucent stone of an attractive and even pale green tone.

4.1cm (1 5/8in) long.

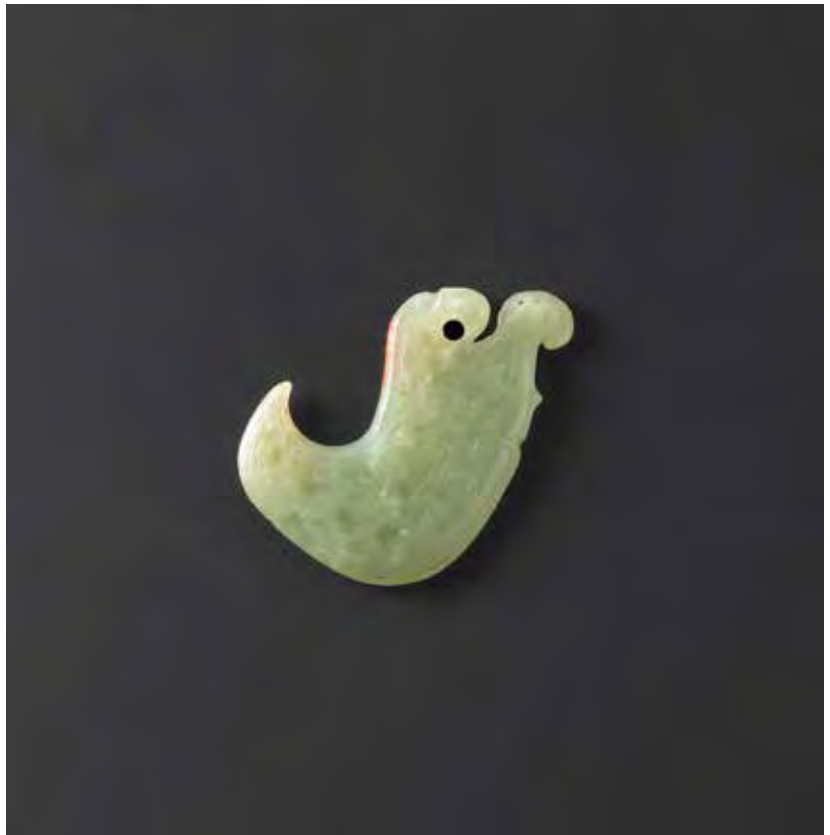
£8,000 - 12,000

CNY71,000 - 110,000

商 青玉夔龍佩

Provenance: Arthur M. Sackler collection, by repute

來源：據傳為亞瑟·賽克勒舊藏



232

233

**A RARE ARCHAIC PALE GREEN AND
MOTTLED JADE 'DRAGON' PENDANT**

Warring States/Han Dynasty

The arch-shaped pendant carved in the form of a stylised dragon pierced with scrolling horn and claw leading to the curving and tapering body detailed with contour incisions, the stone of a pale green and mottled tone.

11.2cm (4 3/8in) long

£3,000 - 5,000

CNY27,000 - 45,000

戰國/漢 青褐玉夔龍形觿

Provenance: Arthur M. Sackler collection, by repute

來源：據傳為亞瑟·賽克勒舊藏



233



234

234

A RARE ARCHAISTIC GREEN AND RUSSET JADE 'DRAGON' PENDANT, HUANG

Warring States

The flat arch-shaped pendant carved in the form of a stylised dragon with prominent scrolling horn and manes to one end, leading to the tapering scaly body detailed with dense interlocking C-scrolls, the stone of an even green tone with russet inclusions, fitted box.

12.1cm (4 3/4in) long. (2).

£4,000 - 6,000

CNY36,000 - 53,000

戰國 青玉帶皮勾雲紋龍形璜

Provenance: M.E.McPherson collection, no.J.81C (label on box)

來源: M.E.McPherson舊藏, 藏品編號J.81C (標貼)

Two related jade *huang* with dragon heads, Warring States, are illustrated in the *Compendium of Collections in the Palace Museum: Jade 3, Spring and Autumn Period and Warring States Period*, Beijing, 2011, p.69, nos.66 and 67.



235

235

AN ARCHAIC JADE PLAQUE

Warring States

Of flattened rectangular form with stepped edges, the surface covered with incised curvilinear motifs, and pierced lengthwise with a circular aperture, the stone of a mottled toffee-brown tone.

10.5cm (4 1/8in) long.

£4,000 - 6,000

CNY36,000 - 53,000

戰國 玉勾雲紋飾件

Provenance: Arthur M. Sackler collection, by repute

來源: 據傳為亞瑟·賽克勒舊藏

Compare with a related jade pendant of stepped form, Spring and Autumn period, illustrated in the *Compendium of Collections in the Palace Museum: Jade 3, Spring and Autumn Period and Warring States Period*, Beijing, 2011, p.53, no.44.

236

A RARE YELLOW AND RUSSET JADE CARVING OF A BIRD

Song Dynasty

Smoothly carved from a stone of yellow and russet tone, the mythical bird with pointed beak and incised feathers to the wings and tail, its head gently swayed to its right with legs tucked underneath the body. 5.1cm (2in) wide

£15,000 - 20,000

CNY130,000 - 180,000

宋 黃玉帶皮瑞鳥把件

This type of bird carving exhibits an archaic revival style and was likely inspired by jade carvings of the Han dynasty; for an example in the National Palace Museum, Taipei, see *Art in Quest of Heaven and Truth: Chinese Jades through the Ages*, 2012, no.3-3-6. For a Song dynasty example, compare the execution of the deftly carved wings on a pale green jade bird, formerly in the Robert H. Ellsworth collection, illustrated by J.C.Y.Watt, *Chinese Jades from Han to Ch'ing*, New York, 1980, p.94, pl.78; see also a related example of a yellow jade bird with brown markings, from the collection of Mr and Mrs B.H.Tisdall, illustrated in *Ibid.*, p.96, pl.81.

A similar yellow and russet jade carving of an eagle, Song dynasty, is illustrated by T.Fok, *The Splendour of Jade: The Songzhutang Collection of Jade*, Hong Kong, 2011, p.88, no.79 and later sold in our Hong Kong Rooms, 30 May 2017, lot 58.





237



238

237

A FINE PALE GREEN AND RUSSET JADE CARVING OF A QILIN

17th/18th century

Finely carved with its head turned sharply to the left, looking back at a floating pearl amid *ruyi*-shaped puffs of cloud issuing from its mouth, the horned beast with curling beard, tail and line-incised mane recumbent with its four legs tucked neatly under the body, with flame-like motifs to the haunches, the stone of grey tone with cloudy white and russet inclusions, with stand. 9.7cm (3 7/8in) long. (2).

£17,000 - 20,000
CNY150,000 - 180,000

十七/十八世紀 青白玉帶皮麒麟把件

Compare a related white and russet jade carving of a *qilin*, 17th/18th century, which was sold in these Rooms on 15 May 2014, lot 170.

238

A PALE GREEN AND RUSSET JADE CARVING OF A PIG

Song/Ming Dynasty

The recumbent animal smoothly carved with its head resting on its front hooves, its ears drooping to the sides behind almond-shaped eyes, its tail curling around its left haunch, the smoothly-polished stone of pale green tone streaked with dark-brown russet skin. 7cm (2 6/8in) long.

£4,000 - 6,000
CNY36,000 - 53,000

宋/明 青白玉帶皮臥豚把件

239

A RARE PALE GREEN AND RUSSET JADE CARVING OF SHOULAO, DEER AND CRANE

12th/13th century

Crisply carved with a bearded sage clad in loose long robes beside a deer in front of a *wutong* tree and crane amidst meticulously reticulated wispy *ruyi*-head clouds, the stone of pale-celadon tone with russet inclusions, wood stand.

10.4cm (4 1/8in) high. (2).

£6,000 - 8,000

CNY53,000 - 71,000

十二/十三世紀 青玉帶皮壽星騎鹿擺件

Provenance: a European private collection, and thence by descent

來源：歐洲私人收藏，並由後人保存迄今

The intricate openwork carving of the rocks and trees on the present lot is typical of the 12th and 13th centuries. See for example, a related larger pale green jade carving of a sage by pine tree and crane, Song dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade, Tang Song Liao Jin Yuan*, 5, Beijing, 2011, pp.98-99, no.96. Another related jade carving of similar size showing a sage, deer, crane and rockwork, Liao or Jin dynasty, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Jade (II)*, Hong Kong, 1995, pp.114-115, no.99.



239

240

A FINE PALE GREEN AND RUSSET JADE 'CHILONG' DISC, BI

Ming Dynasty

The surface raised in rounded relief with three writhing *chilong* with bifurcated tails, the reverse left plain, the stone olive-green celadon tone with dark-brown areas of russet and cloudy inclusions.

11.3cm (4 3/8in) diam.

£5,000 - 8,000

CNY45,000 - 71,000

明 青白玉帶皮仿古螭蟠紋璧

Provenance: a European private collection, and thence by descent

來源：歐洲私人收藏，並由後人保存迄今

Compare with a related white jade *bi* disc with a similar design of two *chilong*, Ming dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade, Ming Dynasty*, 6, Beijing, 2011, p.48, no.22.

A similar archaic jade *bi* disc with *chilong*, Ming dynasty, was sold at Sotheby's London, 4 November 2009, lot 100.



240



241

241
**AN ARCHAISTIC 'CHICKEN-BONE' JADE
 POURING VESSEL, YI**

17th/18th century

The compressed oval body supported on a short slightly tapered foot, the rounded sides encircled by a shallow band containing archaistic C-scroll within borders, curving to a spout above an angular handle suspending a loose ring, the handle carved and reticulated in the form of archaistic scrolls.

11.4cm (4 1/2in) wide.

£5,000 - 8,000
 CNY45,000 - 71,000

十七/十八世紀 灰墨玉仿古雷紋匜



242

242
**AN ARCHAISTIC PALE GREEN JADE
 'PHOENIX' BEAKER VASE, GU**

18th century

Of flattened archaistic form supported on a hollowed spreading foot with cicada pendants, the central section decorated in relief to each side with a *taotie* mask separated by flanges to the side, rising to a pronounced flaring neck decorated in high relief with a pair of conjoined phoenix in mirror image beneath a band of cicada lappets encircling the rim, the translucent stone of even pale green tone, wood stand.

16cm (6 1/4in) high. (2).

£4,000 - 6,000
 CNY36,000 - 53,000

十八世紀 青白玉仿古饕餮面鷹紋觚

243

A RARE PALE GREEN AND RUSSET JADE BRUSH REST

16th/17th century

Modelled in the form of a five-peaked mountain, carved in relief with pine trees amidst rocky landscape, the reverse with three travelling scholars arriving at a thatched pavilion, the stone with cloudy and russet inclusions.

12.1cm (4 3/4in) wide

£3,000 - 5,000

CNY27,000 - 45,000

十六/十七世紀 青玉帶皮高士山水五峰筆擱

The five peaks of the present lot represents the five sacred mountains of China which are arranged according to the five cardinal directions of Chinese geomancy. According to Chinese mythology, these five mountains originated from the body of Pangu, the first being and the creator of the world. Mount Tai in Shandong in the east is considered to have been formed out of Pangu's head; Mount Heng in Hunan is believed to be a remainder of Pangu's right arm; Mount Heng in Shanxi of his left arm, Mount Song of his belly, and Mount Hua of his feet.

Compare with a related pale green and russet jade five-peaked brush rest, 16th century, but with a design of dragons, which was sold at Sotheby's London, 16 May 2012, lot 22.



243

244

A GREY JADE RHYTON CUP

17th century

The well-hollowed vessel carved in low relief around the exterior with an incised band of archaistic scrolls, the base carved in high relief with a monster mask with bulging eyes, the incised mane of the monster forming the lower part of the handle, the upper part with a small *chilong* clambering up the side of the cup, mirrored by a slender *chilong* clambering down from the rim on the other side, its tail elegantly curling alongside the exterior, wood stand.

13.1cm (5 1/8in) high. (2).

£4,000 - 6,000

CNY36,000 - 53,000

十七世紀 灰玉仿古蒼龍教子觥

Provenance: George Eumorfopoulos collection (1863-1939), by repute
An English private collection

來源：

據傳為George Eumorfopoulos (1863-1939) 先生舊藏
英國私人收藏

Compare with a related jade rhyton cup of similar shape and decoration, 18th century, which was sold in these Rooms, 6 November 2014, lot 312.



244



245

THE PROPERTY OF A GENTLEMAN 士紳藏品

245^Y

A FINE WHITE AND RUSSET JADE OPENWORK PLAQUE

Ming Dynasty

Exquisitely carved in high relief with a long twisting *chilong* amidst reticulated leafy floral scrolls issuing two blooming peonies picked out in russet, the stone of even pale white tone with some russet inclusions, the plaque inset on top of the cover of the wood box decorated with silver-wire inlay.

7.5cm (3in) wide. (2).

£6,000 - 8,000

CNY53,000 - 71,000

明 白玉帶皮鑲雕龍穿牡丹紋佩

Provenance: a European private collection, and thence by descent

來源：歐洲私人收藏，並由後人保存迄今

THE PROPERTY OF A NOBLEMAN 男爵藏品

246^Y

A VERY RARE WHITE JADE OPENWORK DOUBLE-SIDED 'FIVE-CLAWED DRAGON' PLAQUE

16th century

Of oval form, intricately carved in openwork with a large sinuous writhing five-clawed dragon amidst flames, the reverse similarly carved in openwork with a striding dragon with finely detailed scales and mane, all enclosed within a continuous border of whirling wispy clouds, the stone of pale white tone, with *zitan* stand carved with five auspicious bats amidst *ruyi* clouds, bearing the character 乙. 10.4cm (4 1/8in) wide. (2).

£5,000 - 7,000

CNY45,000 - 62,000

十六世紀 白玉鑲雕蟠龍紋佩

Provenance: a French private collection, and thence by descent

來源：法國私人收藏，並由後人保存迄今

The present lot is exquisitely carved in openwork, unusually on both sides. The skillful craftsmanship and representation of the five-clawed dragon, suggest this would have been made for a high ranking member of the Ming Imperial Court.

Capable of flying high in the sky and diving back in the sea, dragons were, since the earliest phases of Chinese history, seen as intermediaries between Heaven and Earth and empowered with extraordinary powers that compared with those of the emperors. Depictions of dragons with a splitting flaming mane behind their horns, such as in the present lot, can be found on porcelain and lacquer wares dating to the second half of the 16th century.

The superbly carved *zitan* stand, specially made for the jade plaque, was made during the Qianlong period. Its dynamic yet precise carving in the prized wood, as well as the auspicious symbolism of the five bats *wu fu* amidst cloud scrolls, symbolising the the Five Blessings, are demonstrative of the exceptional craftsmanship achieved during the Qianlong reign. The combination of the specially commissioned *zitan* stand and rare jade plaque, indicate that the present lot would have most likely been kept in an Imperial 'treasure' box for the emperor's appreciation and admiration. The character *yi* carved on the *zitan* stand represents the second of the ten Heavenly Stems and is used to denote where something is to be added.

Compare a related white and russet jade 'dragon' plaque, second half 16th/ early 17th century, illustrated in J.C.Y.Watt, *Chinese Jades from the Collection of the Seattle Art Museum*, Seattle, 1989, pl.51.

A related white jade reticulated plaque, late 15th/ early 16th century, carved with a five-clawed dragon, was sold at Sotheby's London, 10 May 2017, lot 52.



246



247



248



249

247*

A VERY PALE GREEN AND RUSSET JADE CARVING OF A PHOENIX AND YOUNG

Probably Ming Dynasty

Carved as a recumbent phoenix detailed with beak, crest, feathery wings and tail, its head turned to the left facing its smaller kin perched beside, with a later pierced hole, the translucent stone of pale green colour with russet inclusions on the back and right wing of the bird. 4.7cm (2 7/8in) wide

£2,000 - 3,000

CNY18,000 - 27,000

或明 青玉帶皮鳳凰把件

Provenance: The Sze Yuan Tang collection

來源：思源堂收藏

248

A PALE GREEN AND RUSSET JADE CARVING OF TWO MANDARIN DUCKS ON LOTUS LEAF

18th/19th century

carved in the round as a pair of mandarin ducks each facing the other and grasping a lotus stem, the underside picked out with a lotus leaf. 9cm (3 1/2in) long.

£2,000 - 3,000

CNY18,000 - 27,000

十八/十九世紀 青玉帶皮鴛鴦銜蓮擺件

249

A WHITE AND RUSSET JADE CARVING OF A STAG

18th/19th Century

The recumbent stag finely carved with raised head and long prominent antlers, a spray in its mouth issuing a lingzhi fungus, its legs neatly folded and tucked underneath, the stone of pale tone with russet-brown inclusions.

6.3cm (2 1/2in) long.

£1,500 - 2,000

CNY13,000 - 18,000

十八/十九世紀 白玉帶皮仙鹿銜靈把件

Provenance: a European private collection

來源：歐洲私人收藏

250^Y

A RARE PALE GREEN JADE FIGURE OF AMITAYUS

18th century

Seated cross-legged in *dhyanasana*, the deity carved with a serene facial expression and pendulous ears framed by an elaborate five-leaf tiara, adorned with elaborate jewellery on the bare chest and dressed in a *dhoti*, the hands folded in *dhyana mudra* and placed on the lap, the stone of an attractive pale green tone with creamy inclusions, wood stand. 18.2cm (7 1/8in) high (2).

£4,000 - 6,000

CNY36,000 - 53,000

十八世紀 青白玉無量壽佛坐像

While there are a several examples of jade carvings of Buddha, figures of Amitayus are much rarer. For related jade figures of Buddha, Qing dynasty, in the Qing Court collection, see the *Compendium of Collections in the Palace Museum: Jade 8 Qing Dynasty*, Beijing, 2011, pls.234-238 and 264-265. See two related pale green jade figures of Buddha, dated 18th century and 18th/19th century, respectively, which were sold in these Rooms, 8 November 2012, lot 3, and 14 May 2015, lot 115.



250



251

**A FINE PALE GREEN JADE CARVING OF A LUOHAN
IN A GROTTTO**

18th century

Crisply carved as a remote mountain grove with fruiting peach trees, enclosing a lone luohan holding a fan in one hand and seated cross-legged in meditation beside a waterfall, the back also with pine and *wutong* trees growing from craggy rocks, the stone of pale greenish-white tone with concentrated areas of milky mottling and light grey patches, wood stand. 14.5cm (5 3/4in) high (2).

£15,000 - 20,000

CNY130,000 - 180,000

十八世紀 青玉羅漢坐窟山子

Provenance: a Spanish private collection

來源：西班牙私人收藏

It has been argued that the popularity of the subject of luohans in jade carvings was partially due to a woodblock print on the theme, printed in the 18th century catalogue *Gu yu tu pu* (古玉圖譜), spuriously attributed to the Emperor Gaozong (1127-1162). It is also likely that highly prized rubbings of engravings of the Sixteen Arhats taken from Shengyin Temple (which were based on a set of paintings by Ding Guanpeng (1708-1771) and were themselves originally based on paintings by Guan Xiu (852-913), stimulated jade carvers to illustrate the subject; see J.Rawson, *Chinese Jade: From the Neolithic to the Qing*, London, 1995, pp.409-411; see also *Jade: From Emperors to Art Deco*, Paris, 2016, pp.196-201.

For a related jade carving featuring a luohan meditating within a rock formation, Qing dynasty, see the *Compendium of Collections in the Palace Museum: Jade*, 8, Beijing, 2011, p.122. Another jade carving of a luohan, Qing dynasty, with an Imperial inscription, is illustrated in *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, pp.148-149.

Compare with a related jade carving of a luohan in a rocky grotto, 17th/18th century, which was sold in these Rooms, 8 November 2012, lot 24.

252

A PALE GREEN AND RUSSET JADE CARVING OF A PHOENIX

18th century

Finely carved, the mythical bird modelled recumbent with its claws neatly tucked underneath the body, the wings and long tail with curling feathers, holding a long leafy spray issuing peony blossoms to its beak, the stone of pale green tone with russet inclusions.

10.5cm (4 1/8in) high

£18,000 - 20,000

CNY160,000 - 180,000

十八世紀 青白玉帶皮鳳銜牡丹擺件

According to the 'Classic of Mountains and Seas' *Shanhai Jing* 山海經, compiled during the Han dynasty, the phoenix embodies benevolence, righteousness, propriety, wisdom, and sincerity, which an empress should possess. Carved grasping a branch of blossoming peonies, the present lot is enriched with further symbolism relating to love and feminine beauty. See a larger pale green jade carving of a phoenix, 18th century, in the Fitzwilliam Museum, Cambridge, illustrated by J.C.S.Lin, *The Immortal Stone. Chinese Jades from the Neolithic period to the twentieth century*, London, 2009, p.134 (bottom centre image).

A related pale green jade carving of a phoenix, 18th century, was sold in these Rooms, 13 May 2010, lot 14.





253

253

THREE WHITE AND VERY PALE GREEN JADE CARVINGS OF ANIMALS

18th/19th century

Comprising a very pale green and russet jade carving of a recumbent horse, its head turned facing its back, the legs tucked neatly beneath the smoothly carved body with finely incised mane and tail, 4.8cm (1 7/8in) long; a white jade carving of a pair of curling badgers of even pale-white tone, clasping a spray of *lingzhi* fungus between them, 4.5cm (1 3/4in) long; and a pale green jade carving of a badger curled tightly with its mouth touching its tail, with minor russet inclusions, 4.5cm (1 3/4in) long. (3).

£2,000 - 3,000
CNY18,000 - 27,000

十八/十九世紀 白玉及青白玉瑞獸把件 一組三件

Provenance: a European private collection

來源：歐洲私人收藏

254

A WHITE JADE GROUP OF A CAT, KITTEN AND BUTTERFLY

18th/19th century

Finely carved as a recumbent cat with a kitten by its side, both clasping a large butterfly between them, 5.3cm (2in) long; together with a very pale green jade carving of a toad, 19th century, crouching with elegantly curving spine, the stone of even pale-green tone, 5.6cm (2 2/8in) long. (2).

£2,000 - 3,000
CNY18,000 - 27,000

十八/十九世紀 白玉雙貓戲蝶把件

Provenance: a European private collection

來源：歐洲私人收藏

255

A FINE WHITE AND RUSSET JADE CARVING OF A BUFFALO

18th century

Deftly carved from a translucent stone of an even pale tone, the recumbent animal with twisting horns resting on its raised and bent forelegs, its head slightly swayed to the left holding a gnarled spray of *lingzhi* in its mouth cleverly utilising the russet stone, carefully detailed with a subtly defined spine, ribs, rounded haunches and upturned tail, the stone of white even tone with some russet highlights. 7cm (2 3/4in) wide

£3,000 - 5,000
CNY27,000 - 45,000

十八世紀 白玉帶皮水牛銜靈把件

Provenance: a European private collection

來源：歐洲私人收藏



254



255

256

**A PALE GREEN AND RUSSET JADE
'MONKEY' GROUP**

19th century

Deftly carved as a seated monkey with its left arm reaching to a younger monkey, detailed with wrinkled foreheads and gentle expressions, their backbones defined with finely incised hairs, the infant kneeling by the elder's side atop a rock, the pale translucent stone with a russet-brown skin, 5.3cm (2 1/8in) high; together with a white jade carving of a dog, 19th century, the recumbent animal with its head slightly raised above its front paws, the tail curling around its left haunch, the stone of pale-white tone with minor russet inclusions, 5.1cm (2in) long. (2).

£1,500 - 2,000

CNY13,000 - 18,000

十九世紀 青白玉帶皮靈猴抱子把件

Provenance: a European private collection

來源：歐洲私人收藏



256



257

257
A VERY PALE GREEN AND RUSSET JADE 'MARRIAGE' BOWL

18th century
 The rounded sides finely carved in low relief with a continuous band of archaistic patterns, the slightly-everted rim flanked by a pair of carved mythical-beast handles, each suspending a loose ring, the stone of pale tone with milky-white and orange-russet inclusions.
 24cm (9 1/2in) wide.

£10,000 - 15,000
CNY89,000 - 130,000

十八世紀 青白玉帶皮仿古紋獸首銜環耳洗

Jade vessels such as the present one, were usually decorated with a variety of auspicious designs and presented as gifts to commemorate marital unions. The shape and decoration occurring on this bowl exemplifies the taste for archaistic forms particularly advocated by the Qianlong emperor, aiming to 'restore the ancient ways'.

A pale green jade 'marriage' bowl, 18th century, carved with mythical beast handles but with leafy blossom sprays to the exterior, was sold in these Rooms, 17 May 2012, lot 40.

258
A LARGE SPINACH-GREEN JADE MOUNTAIN

19th century
 Well carved as a rocky mountain with pine and *wutong* trees, on the lower mountain terrace are two bearded sages carrying staves, slightly higher up another gentleman bows to them in greeting, on the highest terrace stands another scholar, the reverse with a waterfall, the stone of even dark-green tone with minor russet inclusions, with elaborately carved wood stand.
 34.3cm (13 1/2in) high. (2).

£30,000 - 40,000
CNY270,000 - 360,000

十九世紀 碧玉高士山水山子

Mountains were highly regarded by the scholarly elites of Imperial China. Their high peaks and ability to produce water, the life giving element, from the clouds swirling around them, were seen as providing the closest connection with heaven. Images of hermits within mountains appear to have emerged in early China in connection with times of political turmoil, such as the Six Dynasties (AD 420-589). At later times, however, these images became increasingly associated with the scholarly elites and their growing interest of disconnecting from the world of contemporary affairs to find solace in nature, where they could forge their identity as poets, painters and calligraphers. Miniature landscapes shaped as mountains thus became a standard feature decorating the studios of the literati elites.

Compare with a similar but slightly smaller green jade mountain, 18th/19th century, which was sold at Christie's New York, 21-22 March 2013, lot 1395.





259

THE PROPERTY OF A LADY 女士藏品

259

A LARGE PALE GREEN AND RUSSET JADE 'CABBAGE, GRASSHOPPER AND CAT' VASE

18th century

Naturalistically carved with overlapping layers of foliated leaves, clambered over by a grasshopper watched by a seated cat, the interior well hollowed, wood stand.

20.5cm (8 in) high (2).

£3,000 - 5,000

CNY27,000 - 45,000

十八世紀 青玉蠍蠶白菜花插

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

Cabbage (*cai* 菜) is a homophone with the word for wealth (*cai* 財). In addition, as a staple vegetable in China, cabbage symbolised a humble life and was highly regarded for its simplicity and unassuming form.

A related jade 'cabbage' vase, Qing dynasty, is illustrated in *The Complete Collection of Treasures from the Palace Museum*, vol.8, Beijing, 2011, p.221, pl.177.



260

THE PROPERTY OF A GENTLEMAN 士紳藏品

260

A VERY PALE GREEN JADE TRIPOD INCENSE BURNER, DING

19th century

The hemispherical bowl raised on three short cabriole legs issuing from mythical-beast masks, each side crisply carved with an archaic *taotie* mask, the sides flanked by a pair of S-shaped handles curving upward, the stone of pale celadon tone.

14.6cm (5 3/4in) wide.

£3,000 - 5,000

CNY27,000 - 45,000

十九世紀 青白玉仿古饕餮紋三足爐

Provenance: an Italian private collection

來源：意大利私人收藏

261

A WHITE JADE BOWL

Qianlong

Exquisitely carved, the thin flaring walls with deep rounded sides rising to an elegantly everted rim, raised on a neatly carved circular foot ring, the translucent stone of an even pale tone.

10.8cm (4 1/4in) diam.

£6,000 - 8,000

CNY53,000 - 71,000

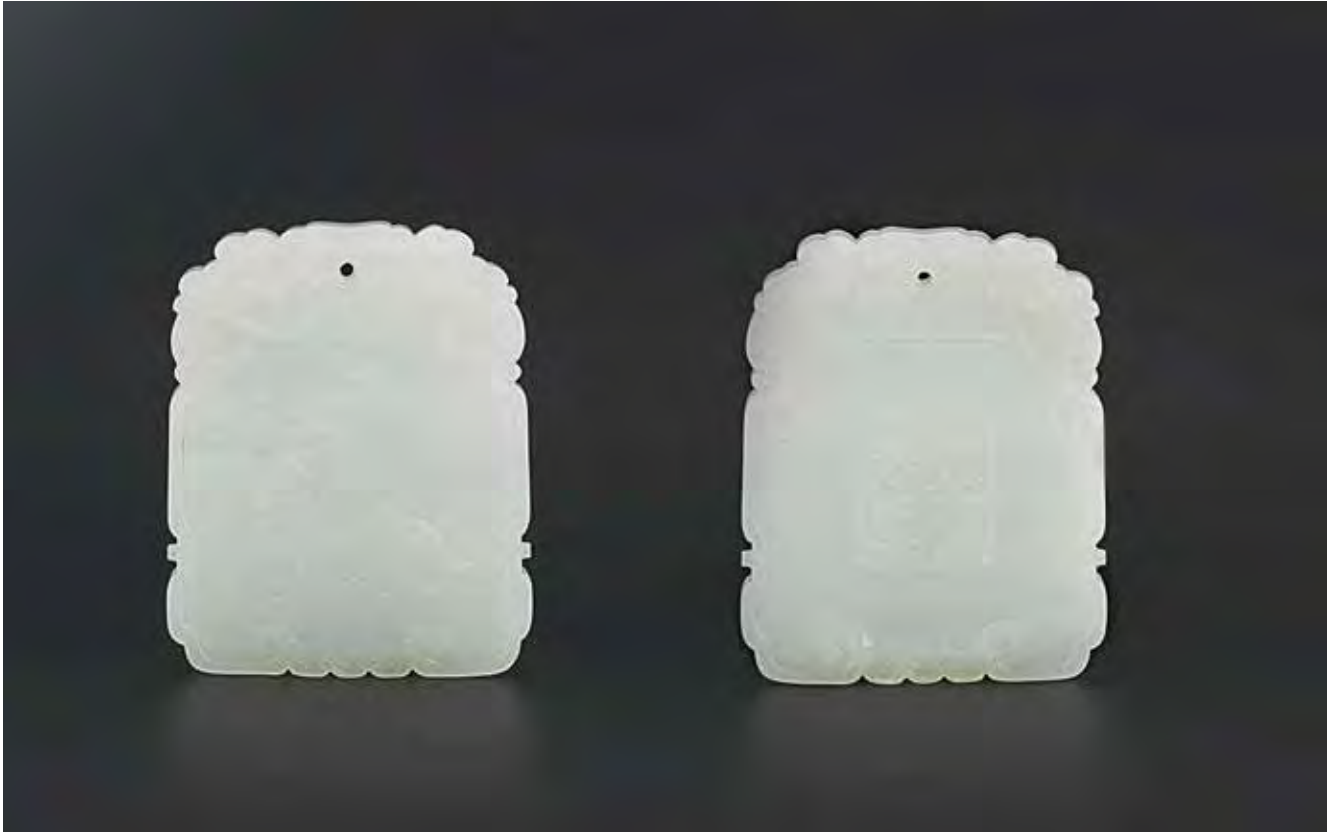
清乾隆 白玉素盃

Provenance: an English private collection

來源：英國私人收藏

White jade bowls with a flawless quality of translucent stone, perfectly finished with a lustrous sheen and carved with gently rounded sides and flaring rim, embody the sophisticated taste of the Qianlong reign. The thin walls of the vessel, highlighting the translucency and purity of the material, emulate porcelain wares of the from the same period. Compare with a pair of similar but slightly larger white jade bowls, Qianlong four-character mark and of the period, from the University Museum and Art Gallery, Hong Kong, illustrated in *Virtuous Treasures. Chinese Jades for the Scholar's Table*, 2008, Hong Kong, pp.82, fig.31. A related white jade bowl, Qianlong, was sold at Sotheby's London, 8 October 2010, lot 2725.





262 (two views)

262

A FINE WHITE JADE PLAQUE

Qing Dynasty

The rectangular plaque carved from a translucent stone of an even pale tone, carved to one side with a squatting boy dressed in long flowing robe, clasping a baluster vase holding a spray of *lingzhi*, framed within archaic scrolls, the other side with a square cartouche enclosing seal script characters reading *Taiping Ruyi* meaning 'Peace and Fulfillment of all Wishes', all below billowing clouds.

6cm (2 3/8in) long.

£4,000 - 6,000

CNY36,000 - 53,000

清 白玉童子抱瓶「太平如意」佩

Provenance: an English private collection

來源：英國私人收藏

263

A RARE MUGHAL GREEN JADE GLOBULAR JAR AND COVER

17th/18th century

Skillfully hollowed to enhance the natural semi-translucency of the even-green tone stone, delicately carved to the exterior with flowers issuing from a band of upright leaf lappets, two leaves rising up to the shoulders and curling down with heavy flower-buds to form the delicate handles, the base carved as a flowerhead, the cover decorated en suite and with a bud-shaped finial.

12.5cm (4 7/8in) wide. (2).

£20,000 - 30,000

CNY180,000 - 270,000

十七/十八世紀 青玉痕都斯坦葉紋蓋罐

'Islamic' or 'Hindustani' originated jades, such as the present lot, originated mostly in India but also Turkey, Central Asia, and even China. They were highly regarded by the Qing Court, especially the Qianlong emperor, whose marriage to Xiang Fei or 'Fragrant Concubine', the daughter of an Uighur chieftain, is said to have served to open the door to western lands and enabled the flow of jades from the Xinjiang region.

Compare with a similar Mughal green jade globular jar and cover in the National Palace Museum, illustrated in *Exquisite Beauty: Islamic Jades*, Taipei, 2007, p.157, no.197. See also a similar Mughal jade globular jar and cover, in the collection of the Victoria and Albert Museum, London, acc.no.02560:1, and another similar example, circa 1675, bequeathed by Oscar Raphael, in the British Museum, London, museum no.1945,1017.258.a-b.





264

264
**A SOAPSTONE FIGURE OF GUANYIN SEATED
 ON A ROCKY STAND**

17th/18th century

The Goddess of Mercy depicted seated with a serene expression, holding a small boy in both arms, her thickly-folded robes finely incised with a *ruyi*-cloud pattern and picked out in gilt, her hair arranged in a high chignon beneath a hood and painted black, the base separately carved and intricately pierced stand forming a rocky outcrop.

Overall 20cm (7 7/8in) high. (2).

£8,000 - 12,000
 CNY71,000 - 110,000

十七/十八世紀 壽山石觀音坐窟像

265
A SOAPSTONE FIGURE OF A LUOHAN

17th/18th century

The smooth stone of light yellow-orange hue finely carved as a shaven-headed, serenely smiling luohan seated with one knee raised and leaning to his left, his right hand clasping prayer beads, his left hand above a censer, the body draped with flowing robes incised with *ruyi*-clouds and intricate lotus blossoms.

8.3cm (3 1/4in) high

£5,000 - 8,000
 CNY45,000 - 71,000

十七/十八世紀 壽山石羅漢坐像



265

266

A SOAPSTONE 'BUDDHIST-LION' SCROLL WEIGHT

18th/19th century

Well carved with the body curled around a ball held between its jaws and hind legs, the head with bulbous eyes beneath a finely incised thick bushy mane, all supported on a small rug, the stone of rich caramel tone.

7cm (2 3/4in) long.

£3,000 - 5,000

CNY27,000 - 45,000

十八/十九世紀 壽山石瑞獅戲球鎮紙

Provenance: an English private collection

來源：英國私人收藏



266

THE PROPERTY OF A GENTLEMAN 士紳藏品

267

A RARE TOURMALINE CARVING OF BUDDHA IN A GROTTA

Qing Dynasty

Crisply carved with a figure of Buddha seated on a rocky ledge, the bright purple colour of the stone used to highlight the rocks, wood stand.

11cm (4 3/8in) high. (2).

£4,000 - 6,000

CNY36,000 - 53,000

清 碧璽佛陀坐窟擺件

Provenance: S.Bulgari collection, Rome (label)

Sotheby's London, 6 June 1995, lot 131

A European private collection

來源：

羅馬S.Bulgari收藏（標貼）

1995年6月6日於倫敦蘇富比拍賣，拍品131號

歐洲私人收藏





THE PROPERTY OF A LADY 女士藏品

268

A FINE TIANHUANG 'HORSE' SEAL

Signed Shiman, cyclically dated to Wuwu year, corresponding to 1918 and of the period

The square seal carved to the face with four seal script characters reading '*Chen Liu Zhi yin*', incised to one side with further five lines of seal script characters, surmounted by a finial in the form of a recumbent horse with bent forelegs, detailed with manes and a swaying tail.

4.2cm (1 5/8in) high.

£6,000 - 8,000

CNY53,000 - 71,000

戊午年（1918年）田黃石馬鈕「陳瀏之印」章
「法吳天璽紀功碣戊午夏五月師曼刻」篆書刻款

Provenance: an English private collection

來源：英國私人收藏

The incised inscription to the side reads *Fa Wutianxi Jigong Jie Wuwu Xia Wuyue Xizan Ke* 法吳天璽紀功碣戊午夏五月師曼刻, which may be translated as 'carved by Shiman in the style of Wu Tianxi Jigong, in the fifth month of Maowu year during summer'. Shiman 師曼 appears to be one of the courtesy names used by Tan Xizan 譚錫瓚 (b.1867), a seal carver from Hunan Province, active from the late Qing dynasty to the early Republic period.

The characters carved on the seal face of the present lot suggest the seal was once in the possession of Chen Liu 陳瀏 (1863-1929), also known by his studio name as Jiyuanshou 寂園叟. Chen Liu was a renowned ceramics connoisseur active from the late Qing dynasty to the early Republic period, and known to have compiled *Tao Ya* (匋雅), an early survey dedicated to the study of Chinese ceramics published in 1906.



269

269
**THREE SOFT-PASTE WHITE-GLAZED
 SCHOLARS OBJECTS**

17th/18th century
 The incense burner of a compressed globular form decorated with honey-comb pattern, flanked by a pair of beast-head handles and raised on three legs issuing from beast-heads, the pierced cover with lion-dog finial, 13cm (5 1/8in) high; the small *meiping* vase of elegant baluster form, finely incised with archaic wreathing *chilong* amidst auspicious *lingzhi* fungus, all above a band of upright *ruyi* heads, 11cm (4 3/8in) high; the small circular seal paste box and cover finely incised with a dragon chasing a flaming pearl, the sides carved with crashing waves, the base with an apocryphal Jiajing six-character mark, 4.2cm (1 6/8in) wide. (5).

£3,000 - 5,000
CNY27,000 - 45,000

十七/十八世紀 漿胎白釉香具 一組三件

Provenance:

The incense burner, H.B.Harris (d. 1929)
 R.F.A.Riesco (1877-1964), no.103 (label)
 Sotheby's London, 23 June 1970, lot 123
 An English private collection

The vase and circular box, Abel William Bahr (1877-1959)
 Edna H.Bahr by descent from her father
 Sotheby's London, 1 November 1965, lots 160 and 161
 An English private collection

Published and Illustrated: A.L.Hetherington, *Early Chinese Ceramics of China*, London, 1922, pl.25, fig.2 (the incense burner).

來源：

蓋爐為H.B.Harris（1929年生）先生舊藏
 R.F.A.Riesco（1877-1964）先生舊藏，藏品編號
 103（標貼）
 1970年6月23日於倫敦蘇富比拍賣，拍品123號
 英國私人收藏

花插及印盒為Abel William Bahr（1877-1959）先
 生舊藏
 Edna H.Bahr舊藏，得自其父
 1965年11月1日與倫敦蘇富比拍賣，拍品160及161號
 英國私人收藏

出版及著錄：

A.L.Hetherington著，《Early Chinese Ceramics of China（中國早期陶瓷）》，倫敦，1922，頁25，圖2（香爐）



270

270
**A BLANC-DE-CHINE HEXAGONAL WINE POT
 AND COVER**

Kangxi

The globular faceted body supported on the flat base by three bracket feet and moulded on each side with shaped panels enclosing sprays of chrysanthemum, plum blossom and camellia, applied with a faceted spout and long loop handle, the flat hexagonal cover surmounted by a crouching Buddhist lion finial.
 18.4cm (7 1/4in) high. (2).

£4,000 - 6,000
CNY36,000 - 53,000

清康熙 德化白瓷開光花卉圖提樑壺

Compare with a similar hexagonal wine pot and cover, 17th century, illustrated by J.Ayers, *Blanc De Chine: Divine Images in Porcelain*, New York, 2002, p.69. Another very similar hexagonal ewer and cover was part of the collection of Queen Mary II before her death in 1694 and is in Hampton Court Palace, see A.Lane, 'Queen Mary II's Porcelain Collection at Hampton Court' in *Transactions of the Oriental Ceramic Society 1949-50*, vol.50, pl.8c. See an illustration of the same piece by J.Ayers, *Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen, Volume I*, London, 2016, p.157. See also P.J.Donnely, *Blanc de Chine*, London, 1969, p.121, where the author notes that such a pot was inventoried in Augustus The Strong's collection at Dresden before 1721 as 'No.1' in his list of 'tea things'.

271

A RARE BLANC-DE-CHINE GROUP OF A SEATED SCHOLAR AND LADY

18th century

Elegantly modelled with a lady playing the *qin* for her male companion, the lady sitting cross-legged exposing slightly her bound left foot, clad in heavy robes cascading to the floor, her coiffured hair meticulously incised, both seated at a square table with an incense burner, vase, and bowl of peaches on top, all covered in an ivory-white glaze. 17cm (66/8in) high.

£15,000 - 25,000

CNY130,000 - 220,000

十八世紀 德化白瓷高士賞樂擺件

Provenance: Chait Galleries, New York (label)

Vanderven & Vanderven Oriental Art, s-Hertogenbosch (label)

來源：紐約古董商Chait (標貼)

荷蘭斯海爾托亨博斯古董商Vanderven & Vanderven Oriental Art (標貼)



271



THE PROPERTY OF A LADY 女士藏品

272

**A LARGE BLANC-DE-CHINE FIGURE OF GUANYIN
ON A BUDDHIST LION**

Impressed double-gourd seal of Dehua and two seals of Xu Yunlin,
late Qing Dynasty

The Goddess of Mercy seated on a lion with her bare right foot
crossed over the right knee, adorned with elaborate jewellery and
flowing ribbons, the lion modelled with thickly curling eyebrows, mane
and tail, wood stand.

49.5cm (19 1/2in) high. (2).

£8,000 - 12,000

CNY71,000 - 110,000

清末 德化白瓷騎吼觀音坐像
「德化」、「許雲麟製」篆書印款

Provenance: an Italian private collection

來源：意大利私人收藏

Skilfully modelled with great attention to detail and light milky-white glaze, the present Guanyin bears the mark of Xu Youyi (1887-1940), the principal follower, pupil and associate of the master Dehua potter Su Xuejin (1869-1919); see J.Ayers, *Blanc de Chine: Divine Images in Porcelain*, New York, 2002, p.121. Compare a large Dehua figure of Samantabhadra, illustrated in R.Blumenfeld, *Blanc de Chine: The Great Porcelain of Dehua*, Berkeley, 2002, pp.203-204.

A pair of large blanc-de-chine figures of Bodhisattvas riding a lion and an elephant, impressed Xu Yunlin marks, early 20th century, were sold at Sotheby's Hong Kong, 8 April 2013, lot 3196.

273

A VERY LARGE BLANC-DE-CHINE FIGURE OF GUANYIN

Late Qing Dynasty

The Goddess of Mercy modelled standing on a large lotus flower base with hooded eyes downcast under arching brows and thick hair tied in a high chignon surrounded by an elaborate tiara enclosing a small figure of Amitabha Buddha, her left hand clasping a vase, her right hand raised in auspicious mudra, the reverse with a mark, covered overall with an ivory-white glaze, wood stand.

88cm (34 5/8in) high. (2).

£5,000 - 8,000

CNY45,000 - 71,000

清末 德化白瓷觀音菩薩立像

Provenance: an Italian private collection

來源：意大利私人收藏

Compare with a related large blanc-de-chine standing figure of Guanyin, late Qing dynasty, which was sold in these Rooms, 10 November 2016, lot 28.





THE PROPERTY OF A LADY 女士藏品

274

A GUAN-TYPE GLAZED 'LINGZHI' WASHER

18th century

The gently lobed washer finely potted with shallow ribbed sides rising to form the rim of a *lingzhi* fungus head borne on a stem that forms the handle issuing a second, smaller *lingzhi* between the scrolling sides of the washer, wood stand.

26cm (10 1/4in) long (2).

£8,000 - 12,000

CNY71,000 - 110,000

十八世紀 仿官釉靈芝洗

Provenance: an English private collection

來源: 英國私人收藏

THE PROPERTY OF AN ENGLISH FAMILY
英國家族藏品

275

AN INCISED WHITE-GLAZED 'PHOENIX' JAR

16th century

Of stoutly potted wide-shouldered form, lightly incised around the sides with a pair of stylised phoenixes amidst wispy clouds, above a broad lappet border, the glaze of creamy-white tone.
17.2cm (6 3/4in) high.

A similar white glazed jar, Ming dynasty, incised with dragons is published in J.Harrison-Hall, *Ming Ceramics* in the British Museum, London, 2001, no.9:2. Another example, Ming dynasty, was sold at Sotheby's Hong Kong, 25 April 2004, lot 273.

£2,000 - 3,000

CNY18,000 - 27,000

十六世紀 白釉暗刻鳳凰穿雲紋罐

Provenance: an English private collection

來源：英國私人收藏





THE PROPERTY OF A LADY 女士藏品

276

A COPPER-RED 'THREE FISH' BOWL

Yongzheng six-character mark and of the period
The deep rounded sides supported on a straight foot raising to a gently everted rim, the exterior boldly painted in copper-red with three fishes.
19.4cm (7 5/8in) diam.

£3,000 - 5,000

CNY27,000 - 45,000

清雍正 釉裏紅三魚紋盃
青花「大清雍正年製」楷書款

Provenance: an English private collection

來源：英國私人收藏

A similar bowl is illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol.IV (II), London, 1994, no.1718. Similar bowls, usually varying between 12cm and 15cm in diameter, were sold at Sotheby's Hong Kong, 25 April 2004, lot 303; Christie's New York, 19 March 2008, lot 632; and Christie's Hong Kong, 27 October 2003, lot 676.



THE PROPERTY OF A GENTLEMAN 士紳藏品

277

AN ANHUA-INCISED WHITE-GLAZED 'LOTUS' CUP

Yongzheng six-character mark and of the period
Thinly potted with six petal-like lobes each delicately
incised with thin lines above a band of moulded and
incised lappets above the low foot, Japanese box.
9cm (3 1/2in) diam. (2).

£4,000 - 6,000

CNY36,000 - 53,000

清雍正 白釉暗刻蓮瓣盃
青花「大清雍正年製」楷書款

Provenance: a French private collection

來源：法國私人收藏

Compare a very similar but slightly larger white-glazed cup, illustrated by B.Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, fig.747. Another similar pair is illustrated by Yau Hok Wa, *Shimmering Colours: Monochromes of the Yuan to Qing Periods: The Zhuyuetang Collection*, Hong Kong, 2005, no.22.

A very similar white-glazed 'lotus' cup, Yongzheng mark and period, was sold in these Rooms, 15 May 2014, lot 23.



277



THE PROPERTY OF A LADY 女士藏品

278

A RARE WHITE-GLAZED OVOID VASE

Yongzheng six-character mark and of the period
Of tall slender ovoid form, decorated to the high
rounded shoulder applied in relief with six evenly-
spaced prunus medallions, covered all under a
lustrous glaze of ivory-white tone, wood cover.
20.5cm (8 1/8in) high. (2).

£2,000 - 3,000

CNY18,000 - 27,000

清雍正 白釉印團花紋萊菔瓶
青花「大清雍正年製」楷書款

Provenance: an English private collection

來源：英國私人收藏



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For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

279

A RARE BLUE AND WHITE 'LOTUS AND FISH' BOWL

Chenghua/Hongzhi

With deep rounded sides rising to a gently everted rim supported on a short and slightly tapering foot, the exterior boldly painted in shades of cobalt blue with six large lotus flower heads borne on an undulating meander issuing foliate acanthus leaves, the interior decorated with four mandarin fishes and breams separated by floral sprigs above foaming and crashing waves, around a central medallion with a swimming carp amidst billowing clouds.

21.6cm (8 1/2in) diam.

£10,000 - 15,000

CNY89,000 - 130,000

明成化/弘治 青花外番蓮內魚藻紋盃

Provenance: Sotheby's London, 28 November 1972, lot 167

An English private collection, and thence by descent

來源：1972年11月28日於倫敦蘇富比拍賣，拍品167號

英國私人收藏，並由後人保存迄今

The bowl is painted with four kinds of fish typical of the Chenghua period: perch, black carp, predatory carp, and the common carp. Compare with a dish decorated with a similar design, mid Chenghua period, illustrated in *A Legacy of Chenghua: Imperial Porcelain of the Chenghua Reign Excavated from Zhushan, Jingdezhen*, Hong Kong, 1993, pp.150-151, no.B31.





THE PROPERTY OF A LADY 女士藏品

280

A MASSIVE BLUE AND WHITE 'LOTUS' JAR, GUAN

Jiajing six-character mark and of the period
Heavily potted, the ovoid body painted in vibrant cobalt-blue around the shoulders with jewelled strings suspending stylised chimes, above a continuous scene of lotus blossoms borne on an undulating scroll issuing curling leaves, all above a band of upright lotus leaves.
50.8cm (20in) high

£20,000 - 30,000

CNY180,000 - 270,000

明嘉靖 青花瓔珞番蓮紋大罐
青花「大明嘉靖年製」楷書款

Provenance: a British private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

The shoulders of the present lot are decorated with the *yingerluo* (瓔珞) pattern. The *yingerluo* pattern derives from the jewellery of strung pearls and ornaments worn around the neck, chest, wrist or ankles by the Indian aristocracy and commonly seen on Buddhist sculpture. It was a particularly popular design on ceramics from the mid to late Ming dynasty.

It is rare for such large jars from the Jiajing period to have survived. However, a jar of similar size and near identical design, Jiajing mark and of the period, belonged to the Safavid Shahs of Persia and was housed in the Ardebil Shrine; see J.A.Pope, *Chinese Porcelains from the Ardebil Shrine*, London, 1981, pl.79. See another very similar jar with the same motif, Jiajing mark and of the period, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl.702.



(two views)

281*

A FINE BLUE AND WHITE 'HAN XIN' BRUSH POT, BITONG

Chongzhen

Of tall cylindrical form, deftly painted around the exterior with a continuous scene of General Han Xin on horseback beneath the moon and stars fleeing General Xiao He from behind tall rocks, all between a finely incised band of waves encircling the base and a matching floral scroll on the rim.

18cm (7 1/8in) high.

£8,000 - 12,000

CNY71,000 - 110,000

明崇禎 青花蕭何月下追韓信筆筒

Provenance: Sotheby's Hong Kong, 15 November 1983, lot 204
The Chang Foundation collection, (by repute)

來源：

1983年11月15日於香港蘇富比拍賣，拍品204號
據傳為台北鴻禧美術館藏品

Han Xin 韓信 (died 196 BC) was a military general who served Liu Bang 劉邦 (died 195 BC) in founding the Han dynasty. Initially, Liu Bang was not impressed with Han Xin and put him in charge of food supplies. After a while, Han Xin became discontented and attempted to desert under the cover of darkness. Xiao He 蕭何 (died 193 BC), one of Liu Bang's chief advisers, recognised his talent, however, and heard that he left. Xiao He immediately chased after Han Xin to bring him back, whereupon Han Xin was promoted to the rank of general.

This story, recorded in Sima Qian's *Shiji* (史記), would have resonated strongly with many scholar-officials during the late Ming dynasty, who felt their talents to serve in the government were not being appreciated under the waning Ming empire. The same motif can be found on a baluster vase, c.1635-40, illustrated in *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, Alexandria, 1990, p.78, no.37.

282

**A BLUE AND WHITE 'DEER AND CRANES'
SLEEVE VASE**

Circa 1640

Vividly painted around the body in vibrant tones of cobalt blue, depicting a continuous garden scene with two deer and a gnarled pine trees amidst rockwork and flying cranes above, all beneath floral sprigs around the neck.

43.2cm (17in) high.

£12,000 - 15,000

CNY110,000 - 130,000

約1640年 青花鶴鹿同春筒瓶

Provenance: a distinguished European private collection

來源：顯貴歐洲私人收藏

The highly auspicious combination of deer and cranes denotes wishes concerning the attainment of Immortality. As birds spanning a long life, cranes were regarded as vehicles for the Immortals in China. In conjunction with deer (*lu* 鹿), cranes (*he* 鶴) form the rebus 'The universe is enjoying springtime or longevity' (*Liuhe tongchun* 六合同春). A blue and white sleeve vase, Shunzi, decorated with magpies and peonies, is illustrated in *Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections*, Shanghai, 2005, p.48, pl.40 and a blue and white sleeve vase, circa 1640, painted with lotus and ducks, was sold in these Rooms, 10 November 2016, lot 33.





283

283
A PAIR OF BLUE AND WHITE BALUSTER JARS AND COVERS
 Kangxi

Both painted around the exterior with circular panels of an elegant lady gazing out of her window, double-gourd panels of antiquities and archaic bronze vessels, all reserved on a honeycomb-pattern ground, the domed cover with lotus-bud finials. 61cm (24in) high (4).

£6,000 - 8,000
 CNY53,000 - 71,000

清康熙 青花錦地開光博古圖蓋罐 一對

Provenance: an Italian private collection

來源：意大利私人收藏



284

284
A PAIR OF BLUE AND WHITE BEAKER VASES, GU
 Chenghua six-character marks, Kangxi

Both with channelled feet and deftly painted around the exteriors in vibrant hues of cobalt-blue with various scenes, the upper register of one vase with armed soldiers, the middle section with gentleman drinking around a board game, the lower register with elegant ladies in a garden and pavilion playing chess, the other vase decorated on the upper register with court musicians accompanying a court lady and phoenix, the middle register with ladies engaged in the four scholarly arts, the lower register with scholars and attendants amidst gnarled pine trees. The larger 46cm (18 1/8in) high. (2).

£5,000 - 8,000
 CNY45,000 - 71,000

清康熙 青花刀馬人物圖花觚 一對
 青花「大明成化年製」楷書仿款

Provenance: an Italian private collection

來源：意大利私人收藏

During the Kangxi period it was fashionable to depict warriors and scenes from popular novels such as *The Romance of the Three Kingdoms*, or *Outlaws of the Marsh*. The majority of the images on porcelain are derived from woodblock illustrations. Compare with a related motif on a vase, Kangxi, illustrated in *Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections*, Shanghai, 2005, pp.270-271, no.97.

285
**A PAIR OF BLUE AND WHITE TEAPOTS
 AND COVERS**

Kangxi
 Each of globular form, painted in vivid shades of cobalt blue with plantain-leaf-shaped cartouches enclosing leafy scrolls, interspersed with small flower blossoms, flanked by a short tapering spout and a loop handle, the flat cover similarly decorated and surmounted by a circular finial painted with a flower blossom.
 Each 15.2cm (6in) wide. (4).

£3,000 - 5,000
 CNY27,000 - 45,000

清康熙 青花蕉葉紋茶壺 一對

Provenance:

The first: W Dickinson & Son, London; from Sir William H. Bennett's collection, no.144 (label)
 An English private collection

The second: Hancock, London, no.428 2672/7
 An English private collection

Exhibited:

The first: Manchester City Art Gallery, 1925, no.1996

來源：

(一) 倫敦古董商W Dickinson & Son，購自W.H. Bennett爵士收藏，編號144
 英國私人收藏

(二) 倫敦古董商Hancock，編號428 2672/7
 英國私人收藏

展覽：

(一) 1925年出展於曼徹斯特美術館，展品編號1996



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For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



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286

A LARGE BLUE AND WHITE JARDINIÈRE

18th century

Robustly potted with steep rounded sides, painted around the exterior in vibrant hues of blue with a continuous landscape of mountains by water dotted with small dwellings and pavilions, with strolling scholars by the banks and fishermen in sampans, all beneath a key-fret band below the lipped rim. 62.9cm (24 3/4in) diam.

£10,000 - 15,000

CNY89,000 - 130,000

十八世紀 青花山水人物圖大缸

Compare with a similar blue and white jardinière, 18th century, in the British Royal collection and illustrated by J. Ayers, *Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen*, London, 2016, pp.198-199, no.405.

287

A RARE MING-STYLE BLUE AND WHITE AND COPPER-RED BARBED-RIM DISH

Qianlong seal mark and of the period. Painted in copper-red with flowering peony and *lingzhi* fungus issuing from blue branches and a grassy clump, all within double circles beneath four floral sprays at the cavetto, the rim with further *lingzhi* and meandering floral scrolls. 37.5cm (14 3/4in) diam.

£9,000 - 12,000

CNY80,000 - 110,000

清乾隆 青花釉裡紅靈祝富貴棱口盤
青花「大清乾隆年製」篆書款

Provenance: Christie's London, 21 March 1988, lot 59

An English private collection, and thence by descent

來源：

1988年3月21日於倫敦佳士得拍賣，拍品59號
英國私人收藏，並由後人保存迄今

Inspired by the classical shapes and decorative designs of the Ming dynasty, the present dish attests to the creativity of Qing potters during the Qianlong period. The 'heaped-and-piled' technique, characterised by the inky cobalt blue which fired to a dark, deep blue in parts, heightening the three-dimensional quality of the design, was a feature of early Ming blue and white wares, as was the use of separate floral sprays, instead of the continuous scroll, in the cavetto, and clearly inspired 18th century potters.



288

A RARE BLUE AND WHITE 'FIVE-CLAWED DRAGON' TAZZA

Qianlong seal mark in a line and of the period Modelled as a shallow dish with angular sides²⁸⁷ decorated with a band of undulating floral scrolls, raised on an elegantly flaring stem foot painted with a wrathful five-clawed dragon striding amidst billowing clouds in pursuit of the flaming pearl, on a ground of foaming and crashing waves and an emerging carp.

23.1cm (9 1/8in) diam.

£4,000 - 6,000

CNY36,000 - 53,000

清乾隆 青花海水龍紋供盤
青花「大清乾隆年製」篆書款

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

The theme of carp and dragons, as in the present lot, originates from a legend that a carp which could leap the falls of the Yellow River at Dragon Gate would be transformed into a dragon. The motif thus became synonymous with hopes for success or victory.

Compare with a very similar blue and white tazza, Kangxi six-character mark and of the period, in the National Palace Museum, Taipei, illustrated in *Blue-and-White Ware of the Ch'ing Dynasty: Book 1*, Hong Kong, 1968, p.58, pl.13. A Qianlong reign-marked example is illustrated in *Beauty of Ceramics, vol.3: Blue and White Porcelain*, Taipei, 1993, pl.153.



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289 (two views)

289

A WUCAI 'LOTUS POND' DISH

Second half of the 16th century, Shuang yu ji yong four-character mark

Finely painted in the interior with a central medallion enclosing two ducks swimming amid lotus plants, two fish beneath the water in underglaze blue, all within a double line border repeated at the rim, the exterior similarly painted with four fish divided by lotus plants, within double-line bands.

14.3cm (5 5/8in) diam.

£2,000 - 3,000

CNY18,000 - 27,000

十六世紀下半葉 五彩蓮塘鴛鴦盤
青花「雙玉記用」楷書款

290

A SET OF FIVE SWATOW KINRANDE-STYLE BOWLS

17th century

Each deep bowl painted and gilt on the exterior with brocade roundels and foliate pendants, the interiors with underglaze blue diaper bands at the rim and central roundels in the well, Japanese box. 11.5cm (4 1/2in) diam. (6).

£10,000 - 15,000

CNY89,000 - 130,000

十七世紀 五彩仿金欄手花卉紋盤 一組五件

Provenance:

Fujii Shikunenshu collection, Hiroshima, Japan (inscription on wood box)

Ichigen'an collection, Japan (inscription on wood box)

Idemitsu collection, by repute
Christie's South Kensington, 2 October 2003, lot 349.

來源：

廣島藤井此君園舊藏（木箱銘文）

日本一玄齋舊藏（木箱銘文）

據傳為東京出光美術館舊藏

2003年10月2日於倫敦佳士得拍賣，拍品349號

Compare with a related but larger Swatow kinrande-style bowl with gilt decoration, Jiajing, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl.186.



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291

A LARGE RETICULATED FAHUA JAR, GUAN

16th century

Of compressed form with a reticulated outer layer featuring a band of peonies on the shoulder, the central register with a scene of scholars on horseback followed by a boy-attendant carrying a *qin*, amid gnarled pine trees, clouds and rocks above a lappet band around the waisted base, all picked out in white, purple and turquoise glazes on a dark blue-glazed ground, wood stand.

30.6cm (12in) high. (2).

£4,500 - 5,500
CNY40,000 - 49,000

十六世紀 法華釉鑲雕高士騎馬罐

Provenance: a French private collection

來源：法國私人收藏

Compare with a related large *fahua* reticulated jar, Ming dynasty, which was sold at Sotheby's New York, 15 March 2017, lot 655.



291

292

**A RARE PAIR OF WUCAI BALUSTER VASES
AND COVERS**

Shunzhi

Of elegant baluster form, each vibrantly painted around the exterior with a continuous scene of pheasants and birds amidst magnolia and peony, all beneath bands of cracked-ice on the shoulders and sprays of camellia around the neck, the domed covers with lotus-bud finials similarly decorated. Each 36.3cm (14 1/4in) high. (4).

£30,000 - 50,000

CNY270,000 - 450,000

清順治 五彩花鳥圖蓋罐 一對



Compare with a brush pot decorated with a similar design of pheasants on a rock with peonies, Shunzhi, illustrated by M. Butler, J.B. Curtis and S. Little, *Shunzhi Porcelain 1644-1661: Treasures from an Unknown Reign*, London, 2002, p.118, no.18. Very similar decoration in *wuca* palette from the Shunzhi reign is also illustrated in *Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections: Beauty's Enchantment*, Shanghai, 2005, pp.168-169, no.50.





THE PROPERTY OF A LADY 女士藏品

293

A PAIR OF FAMILLE VERTE 'FOREIGNER' CANDLESTICKS
Kangxi

Each modelled as a squatting dark-skinned foreigner raising a quatrefoil basin containing a pricket holder over his head, wearing a tunic intricately decorated with lotus scrolls and chrysanthemums, the face with bushy eyebrows and beard and large bulging eyes, the pedestal decorated on three sides with florets reserved on a lattice ground, and on the back with bamboo and prunus. 31cm (12in) high. (2).

£8,000 - 12,000
CNY71,000 - 110,000

清康熙 五彩胡人獻寶燭臺 一對

Provenance: an Italian private collection

來源：意大利私人收藏

A very similar pair of 'blackamoor' candlesticks mounted in gilt-bronze as a candelabra, Kangxi, acquired by King George IV, is in the British Royal collection and illustrated by J.Ayers, *Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen, Vol.1*, London, 2016, pp.258-259, nos.548-549. Another similar pair of famille verte candlesticks, Kangxi, is illustrated by W.Sargent, *Treasures of Chinese Export Ceramics*, New Heaven, 2012, p.452, pl.249.

A very similar pair of famille verte candlesticks in the form of foreigners, Kangxi, was sold at at Sotheby's London, 13 May 2015, lot 382.

294

**A LARGE PAIR OF FAMILLE VERTE BALUSTER JARS
AND TWO COVERS**

Kangxi

Both finely enamelled around the exterior with three horizontal bands of petal-shaped panels enclosing insects, birds and flowers, all beneath a band of *ruyi*-heads on the shoulder and composite floral scroll on the neck, the domed covers decorated with scenes of fishermen within a mountainous landscape, surmounted by a lotus-bud finial, wood stands.
The tallest 59cm (23 1/4in) high. (6).

£22,000 - 25,000

CNY200,000 - 220,000

清康熙 五彩開光花鳥圖蓋罐 一對

Provenance: a European private collection

來源：歐洲私人收藏

Compare with a similar famille verte baluster jar and cover, Kangxi, which was sold at Sotheby's London on 15 May 2013, lot 139.





295



THE PROPERTY OF A LADY 女士藏品

295

TWO FAMILLE VERTE 'PROVINCES' DISHES

Kangxi

Enamelled to the interior centres with the arms of Dutch provinces Loven and Artoys respectively, flanked by a pair of magpie perched on leafy spray of peony, the lobed cavetto and foliate rim decorated with twelve petal-shaped cartouches enclosing figures in garden settings and scholar's objects.

Each 31.2cm (12 1/4in) diam. (2).

£3,000 - 5,000

CNY27,000 - 45,000

清康熙 五彩荷蘭省市紋徽盤 一組兩件

Provenance: a distinguished European private collection

來源：顯貴歐洲私人收藏

See D.S.Howard, *The Choice of the Private Trader*, p.48, where the author notes that the dish is from one of four series, each comprising twenty four armorials of Dutch cities and regions (including also France and England); and for other examples, marked 'Amsteldam' and 'Groeningen', see C.Jorg, *Chinese Ceramics in the Collection of the Rijksmuseum*, Amsterdam, p.317, nos.378 and 379.

THE PROPERTY OF A LADY 女士藏品

296

A FAMILLE VERTE SQUARE TEAPOT AND COVER

Kangxi

The square teapot decorated with birds, prunus and peony to each face, the shoulders with diaper pattern and and chrysanthemum head on each corner, with a curving spout and a high arched handle over the matching domed cover similarly decorated and with a diamond knob. 17cm (6 3/4in) high. (2).

£8,000 - 12,000

CNY71,000 - 110,000

清康熙 五彩花鳥圖提壺



296

THE PROPERTY OF A LADY 女士藏品

297

A RARE CHINESE IMARI CISTERN AND COVER

18th century

The cistern raised on faux-bois *ruyi* feet crowned and with a domed cover, delicately painted with sprays of blossoming peonies, lotus and meandering scrolls below an ornamental cornice decorated with key-fret, lappets and *ruyi* bands, the sides flanked by animal mask and ring handles, all vibrantly painted in underglaze-blue, iron-red, peach and gilt, wood stand.

63cm (24 7/8in) high. (3).

£10,000 - 15,000

CNY89,000 - 130,000

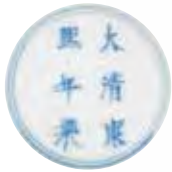
十八世紀 仿伊萬里花卉紋水槽

Provenance: an Italian private collection

來源：意大利私人收藏

A related cistern and cover, circa 1735-45, is illustrated by W.R.Sargent, *Treasures of Chinese Export Ceramics from the Peabody Essex Museum*, New Haven, 2012, pp.134-135, no.44. Sargent notes that 'Eighteenth-century diners used such fountains to wash their hands between courses.' And also that the 'arch-shaped panel' which is noticeable in the present lot as well, 'reveals influences from Persian architecture.'





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298

A YELLOW AND GREEN-ENAMELLED 'DRAGON' BOWL

Kangxi six-character mark and of the period. Finely enamelled in emerald-green around the exterior with two five-clawed dragons in pursuit of a flaming pearl below a scrolling leafy border, the interior with a *shou* symbol, all reserved on the lemon-yellow ground. 10.1cm (4in) diam.

£2,000 - 3,000
CNY18,000 - 27,000

清康熙 黃地綠彩雲龍戲珠紋盃
青花「大清康熙年製」楷書款

Provenance: a distinguished English private collection, acquired in these Rooms on 10 July 2006, lot 139, and thence by descent

來源：顯貴英國私人收藏；於2006年7月10日購自倫敦邦瀚斯，拍品139號，並由後人保存迄今

A pair of yellow and green-enamelled 'dragon' bowls, Kangxi six-character marks of the period, was sold at Sotheby's Hong Kong on 7 April 2015, lot 3121.

299

A RARE WUCAI 'PRUNUS TREE' MONTH CUP

Kangxi six-character mark and of the period. Thinly potted with flared rim and straight foot, exquisitely painted in blue and enamelled colours around the exterior with a gnarled prunus tree issuing white blossoms amidst rocks and clumps of narcissus, the reverse inscribed with a poem. 6.6cm (2 5/8in) diam.

£3,000 - 5,000
CNY27,000 - 45,000

清康熙 五彩花神盃
青花「大清康熙年製」楷書款

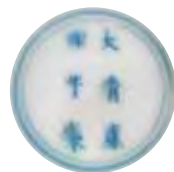
Provenance: an English private collection

來源：英國私人收藏

Month cups depicting seasonal flowers accompanied by pertinent two-lined poems represent a classic design of the Kangxi period. This delicately potted piece depicts the prunus tree of the first month, and the poem reads and can be translated as follows: *Su yan xue ning shu, qing xiang feng man zhi.* 'Simple beauty like a tree frozen with snow. Branches moving in the wind full of clear fragrance.'

A full set of month cups, in the Palace Museum, Beijing, is illustrated in *Kangxi, Yongzheng, Qianlong: Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p.65, pl.48. A set from the Sir Percival David Collection and now in the British Museum, London, is published in the *Illustrated Catalogue of Qing Enamelled Wares in the Percival David Foundation of Chinese Art*, London, 1991, pl.815; another in the Idemitsu Museum of Art, Tokyo, is published in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl.221.

Compare with a very similar 'prunus tree' month cup, Kangxi, which was sold at Sotheby's Hong Kong, 8 October 2013, lot 3092. See another similar example of a 'prunus tree' month cup, Kangxi, which was sold at Christie's New York, 14-15 September 2017, lot 1223.



299

300

A DOUCAI 'LOTUS SCROLL' SAUCER DISH

18th century

The shallow sides rising from a short foot, painted to the interior with a central medallion depicting a blossoming lotus surrounded by scrolling leafy tendrils, the cavetto similarly decorated, the exterior with three flowering sprigs.

26.3cm (10.3in) diam.

£2,000 - 3,000

CNY18,000 - 27,000

十八世紀 彩纏枝蓮紋敞口盤

Provenance: a European private collection, acquired between 1960-70, and thence by descent
Sold in these Rooms, 12 May 2016, lot 93

來源：

歐洲私人收藏，蒐於1960至1970年間，並由後人保存迄今

2016年5月12日於倫敦邦瀚斯拍賣，拍品93號
英國私人收藏



300



THE PROPERTY OF A GENTLEMAN 士紳藏品

301

A PAIR OF CELADON-GROUND IRON-RED 'PHOENIX' BOWLS

Daoguang seal marks and of the period

Each with deep rounded sides supported on a slightly tapered foot raising to a gently everted rim, the exterior decorated with five iron-red roundels of archaic phoenix, all reserved on an even and attractive glaze of pale celadon colour, the interior with a further phoenix roundel, velvet box.
Each 14.5cm (5 3/4in) diam. (3).

£10,000 - 15,000

CNY89,000 - 130,000

清道光 豆青釉鑿紅團鳳紋盃 一對
青花「大清道光年製」篆書款

Provenance: a French private collection

來源：法國私人收藏

A very bowl with four phoenix medallions on a celadon ground, Daoguang seal mark and of the period, is illustrated in *Imperial Porcelain of Late Qing*, Hong Kong, 1983, p.80, pl.64.

A very similar pair of celadon-ground iron-red 'phoenix' bowls, Daoguang, was sold at Sotheby's Hong Kong, 8 October 2010, lot 2694.

THE PROPERTY OF A GENTLEMAN 士紳藏品

302

A RARE PAIR OF POLYCHROME ENAMEL 'PRUNUS' BOWLS

Shendetang four-character marks, Daoguang

Each bowl delicately enamelled to the exterior with leafy green sprigs issuing camellia blooms beside two gnarled branches issuing prunus blossoms, the extended branches creeping into the interior of the bowls.
Each 14.3cm (5 5/8in) diam. (2).

£15,000 - 20,000

CNY130,000 - 180,000

清 彩釉過執桃紋盤 一對
霽紅「慎德堂製」楷書款

Provenance: an English private collection and thence by descent

來源：英國私人收藏，並由後人保存迄今





303

303

A VERY RARE CORAL-GROUND AND GILT 'DRAGON' SEAL PASTE BOX AND COVER

Daoguang seal mark and of the period
Of circular form, carved in high relief to the domed cover with a wrathful five-clawed dragon with movable tongue, the scale and manes detailed in gilt, striding amidst billowing clouds in pursuit of a moving flaming pearl above foaming and crashing waves to the foot, all reserved on a densely carved coral ground with swirls highlighted in gilt, the interior enamelled in turquoise.
7.3cm (2 7/8in) diam. (2).

£3,000 - 5,000
CNY27,000 - 45,000

清道光 珊瑚紅釉描金雕盤龍趕珠印盒
「大清道光年製」篆書款

Provenance: an English private collection

來源：英國私人收藏

The present lot, with its delicately carved exterior and movable flaming pearl and dragons tongue is very rare. A rectangular box with similarly delicately carved cover with dragons in high relief, Guangxu mark and of the period, is illustrated by H.A. Van Oort, *Chinese Porcelain of the 19th and 20th Centuries*, Lochem, 1977, p.77, pl.97.

304

A WUCAI 'DRAGON AND PHOENIX' BOWL

Daoguang seal mark and of the period
With deep rounded sides rising to a slightly everted rim, the exterior painted with two phoenixes descending between green and iron-red dragons pursuing flaming pearls amidst flower sprigs, below a band of Buddhist Emblems alternating with *ruyi* heads joined by a blue line, the interior with a medallion enamelled with an iron-red striding dragon chasing a flaming pearl.
5.6cm (6 1/8in) diam.

£2,000 - 3,000
CNY18,000 - 27,000

清道光 五彩龍鳳呈祥紋盃
青花「大清道光年製」篆書款

305

A RARE POLYCHROME ENAMEL BOWL

Guangxu six-character mark and of the period
Modelled with rounded sides raising to a slightly everted rim, enamelled to the exterior with two magpies perched on entwining floral branches extending to the interior of the bowl, all issuing from a gnarled tree trunk.
14.6cm (5 4/3in) diam.

£1,000 - 1,500
CNY8,900 - 13,000

清光緒 彩釉過枝花卉紋盃
礬紅「大清光緒年製」楷書款

Provenance: an English private collection

來源：英國私人收藏



304



305



PROPERTY FROM THE SZE YUAN TANG COLLECTION
思源堂藏品

306*

A FAMILLE ROSE RUBY-BACK 'LADY AND BOYS' SAUCER DISH

Yongzheng

Finely enamelled to the interior with central medallion depicting a seated lady surrounded by three boys tending rabbits beside scholar's items, jars and a vase holding a peony spray, the rim with foliate cartouches containing peony blossoms and dragon roundels reserved on a pink diaper ground, the exterior covered under an attractive ruby enamel, fitted box. 19.8cm (7 3/4in) diam.

£5,000 - 8,000
CNY45,000 - 71,000

清雍正 粉彩仕女嬰戲圖盤

Provenance: Martin W. Hurst Collection, no.1048 (label)
P.J.Larkin Collection (label)
Ignazio Vok Collection, no.439 (label)
Ralph M. Chait Galleries, New York (label)
The Sze Yuan Tang Collection

來源：

Martin Hurst先生舊藏，藏品編號1048（標貼）

P.J.Larkin先生舊藏（標貼）

Ignazio Vok先生舊藏，參評編號439（標貼）

紐約古董商Ralph M. Chait Galleries（標貼）

思源堂收藏

A very similar famille rose ruby-back 'lady and boys' saucer dish, Yongzheng is illustrated by A.V.Santos, *Yongzheng: Chinese Export Porcelain, a Private Collection*, London, 2005, no.20; another similar plate is illustrated by L.A.Cort and J.Stuart, *Joined Colors: Decoration and Meaning in Chinese Porcelain*, Hong Kong, p.149, no.74.

Compare a related famille rose ruby-back dish, Yongzheng, similarly decorated with ladies and boys at leisure, which was sold at Sotheby's London, 6 November 2013, lot 84.



THE PROPERTY OF A GENTLEMAN 士紳藏品

307

A PAIR OF FAMILLE ROSE 'MADAME DE POMPADOUR' SERVICE WINE COOLERS

Circa 1745

Each of cylindrical form flanked by a pair of shell-shaped handles, decorated in vivid enamels with four leafy cartouches variously enclosing a perched eagle or a scaly fish, each issuing two large flower heads of peony, interspersed with small flower buds of magnolia and clusters of grapes borne on leafy branches, all within geometric borders to the rim and foot, the interior centre with a large iron-red peony borne on leafy spray.

Each 18.8cm (7 3/8in) high (2).

£12,000 - 15,000

CNY110,000 - 130,000

約1745年 粉彩蔓草忍冬紋冰酒器 一對

Provenance: a French private collection

來源：法國私人收藏



For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

THE PROPERTY OF A LADY 女士藏品

308

A PAIR OF LARGE FAMILLE ROSE JARDINIÈRES

Qianlong

The globular bodies brightly enamelled and gilt around the exteriors with phoenix and stylised peonies issuing from rockwork, flanked by pairs of lion head-and-loop handles at the shoulders, all beneath bands of key-fret and flower-head designs. *Each 61cm (24in) wide. (2).*

£60,000 - 80,000

CNY530,000 - 710,000

清乾隆 粉彩鳳凰牡丹紋缸 一對



Provenance: a European private collection

來源：歐洲私人收藏

A similar pair of jardinières, circa 1730-1750, is in the British Royal collection and illustrated by J.Ayers, *Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen*, Vol.II, London, 2016, p.392, no.7.





309

THE PROPERTY OF A NOBLEMAN 男爵藏品

309

A PAIR OF FAMILLE ROSE 'NODDING HEAD' LADIES

Qianlong

Each finely moulded in mirror image as an elegant standing lady, wearing long flowing white robes enamelled with floral sprays, holding a *lingzhi* fungus to their respective left and right shoulder, the faces with a cheerful expression and wearing cushion-shaped head-dresses surrounding their hair tied into a chignon and adorned with two moulded writhing dragons.

Each 41.1cm (16 1/4in) high. (2).

£10,000 - 15,000

CNY89,000 - 130,000

清乾隆 粉彩仕女像 一對

Provenance: a French private collection

來源：法國私人收藏

Figures of Chinese women holding vases and other attributes which often function as candleholders were quite popular in the 18th century and they can be found in a variety of poses, sizes and with or without bases. For related examples see W.R.Sargent, *The Copeland Collection*, Salem, Mass., 1991, p.133, pl.61 and D.S.Howard and J.Ayers, *China for The West*, London and New York, 1978, p.614, pls.643 and 644.

Compare with a related pair of famille rose 'nodding head' ladies, Yongzheng/early Qianlong, which was sold in these Rooms, 6 March 2007, lot 65.



310

310
A FAMILLE ROSE FIVE-PIECE GARNITURE
 Qianlong

Comprising two beaker vases and three baluster vases and covers, each enamelled with leaf-shaped vignettes enclosing landscapes of pavilions and mountains, alternating with baskets of auspicious flowers and fruits, all beneath ornate shaped floral collar bands, the knopped lids similarly decorated. *The tallest 51.4cm (20 1/4in) high. (8).*

£10,000 - 15,000
 CNY89,000 - 130,000

清乾隆 粉彩牡丹紋開光樓閣山水圖五供

Provenance: an Italian private collection

來源：意大利私人收藏

311
A 'MANDARIN PALETTE' HANGING PLAQUE
 Qianlong

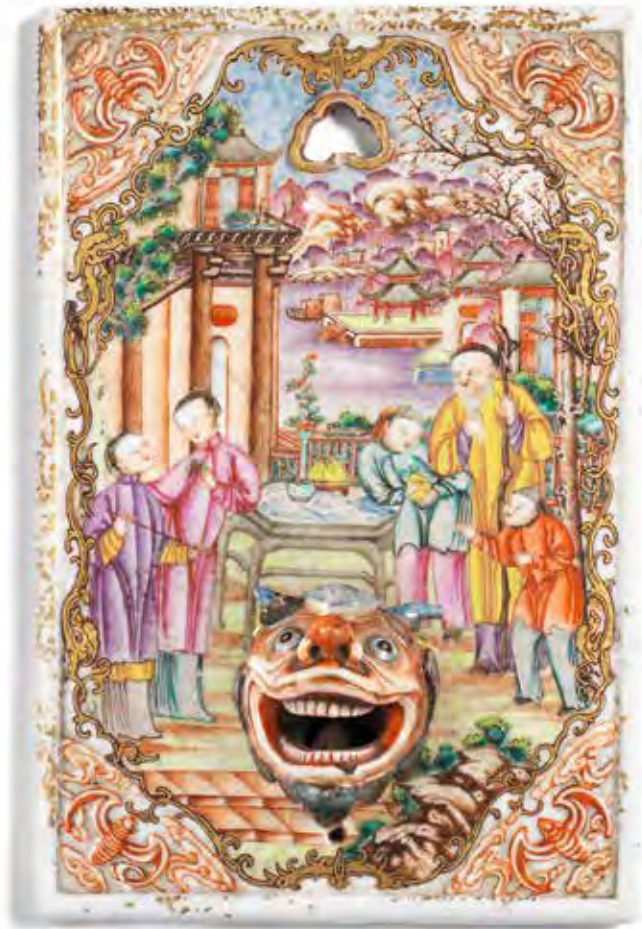
Vibrantly decorated in bright enamels depicting a scene of an elderly gentleman presiding over two children taking a pear from the table beside two ladies in discussion, all amidst a landscape of pavilions beside water, each corner of the plaque depicting a bat, a beast-head protruding from the plaque with bulging eyes and flaring nostrils. *21cm (8 1/4in) high.*

£2,000 - 3,000
 CNY18,000 - 27,000

清乾隆 粉彩開光亭台仕女圖龍首掛屏

Provenance: an English private collection

來源：英國私人收藏



311

大清光緒
製



312

312

**A LARGE FAMILLE ROSE 'DRAGON'
BOTTLE VASE**

Guangxu six-character mark and of the period
The globular body finely enamelled with two
confronted, striding, five-clawed dragons pursuing a
flaming pearl amidst auspicious multi-hued clouds,
the shoulder with a meandering lotus scroll, the
long waisted neck similarly decorated with a dragon
beneath a *ruyi*-head band at the mouth rim.
66cm (26in) high.

£12,000 - 15,000
CNY110,000 - 130,000

清光緒 粉彩雙龍趕珠紋天球大瓶
磬紅「大清光緒年製」楷書款

313

**A RARE FAMILLE ROSE MOULDED
'FLORAL SCROLL' BOWL**

Daoguang seal mark and of the period
Potted with deep rounded sides supported on
a straight foot, raising to a everted rim, the body
encircled by a moulded relief band of peony
blossoms borne on scrolling tendrils issuing
curly leaves, highlighted by vivid enamels of
blue, yellow, green and rose.
22.5cm (8 7/8in) diam.

£7,000 - 9,000
CNY62,000 - 80,000

清道光 粉彩模印纏枝牡丹紋盃
青花「大清道光年製」篆書款

Provenance: a European private collection

來源：歐洲私人收藏

An earlier prototype of this famille rose bowl,
with similar form and raised floral band but around
a yellow exterior, Jiaqing, from the Qing Court
collection, is illustrated in *The Complete Collection
of the Treasures of the Palace Museum: Porcelains
with Cloisonne Enamel Decoration and Famille Rose
Decoration*, Hong Kong, 1999, p.203, pl.179.



313

314

A FAMILLE ROSE BOWL

Guangxu six-character mark, early 20th century
The bowl well potted, with deep rounded sides rising from a slightly tapered foot, brightly enamelled to the exterior with court women and scholars engaging in leisurely pursuits, such as painting and conversing, amid flower vases, garden containers and a poetic inscription, box.
21cm (8 2/8in) diam. (2).



£12,000 - 18,000
CNY110,000 - 160,000

二十世紀初 粉彩高士仕女紋盤
鑲紅「大清光緒年製」楷書款

Provenance: Vanderven & Vanderven Oriental Art, s'Hertogenbosch

來源： 荷爾斯海爾托亨博斯古董商Vanderven & Vanderven Oriental Art

The bowl has the following poetic inscription from the Tang dynasty poem 'A Song of Fair Ladies' (*Lirenxing* 丽人行) by Du Fu 杜甫 (712-770):

態濃意遠淑且真
繡羅衣裳照暮春

Which may be translated as:
'with a dignified and refined air without artifice;
their embroidered clothes glow in the dusk of spring'



314



315

315
**A LARGE PAIR OF FAMILLE ROSE POWDER-BLUE-GROUND
'FIVE-CLAWED DRAGON' VASES**

19th century

Each of baluster form rising to a cylindrical neck and flared mouth, decorated around the exterior with five multi-coloured five-clawed writhing dragons striding amidst wispy clouds and chasing a flaming pearl, all reserved on a powder-blue ground.

83.5cm (32 7/8in) high. (2).

£5,000 - 8,000

CNY45,000 - 71,000

十九世紀 灑藍地粉彩五龍趕珠紋棒槌大瓶 一對

Provenance: a Spanish private collection

來源：西班牙私人收藏

316
**A VERY LARGE FAMILLE ROSE 'ROMANCE OF THE THREE
KINGDOMS' VASE**

19th century

The body enamelled with four large rectangular panels containing scenes from the novel 'Romance of the Three Kingdoms', the two larger panels filled with warriors carrying swords, spears and shields attacking a castle, divided by butterflies and floral sprays, the neck with two similar smaller panels also with military figures between applied stylised-dragon handles.

135cm (53 1/8in) high.

£16,000 - 20,000

CNY140,000 - 180,000

十九世紀 粉彩三國演義圖夔耳大瓶





317

THE PROPERTY OF A GENTLEMAN 士紳藏品

317

A SMALL GRISAILLE-DECORATED LOZENGE-SHAPED BRUSH POT, BITONG

Blue enamel Hongxian Yuzhi four-character mark, Republic period

Finely decorated to the faceted exterior with two landscape scenes, depicting scholars gathering in front of a riverside tiled cottage, lofty mountains on one side, the reverse with a fisherman travelling upstream on a sampan beside willow trees borne on craggy rocks, scattered with thatched cottage to the opposite side of the riverbank.

9.6cm (3 3/4in) high

£2,000 - 3,000
CNY18,000 - 27,000

民國 墨彩山栖谷隱方勝式小筆筒
藍彩「洪憲御製」隸屬款

Provenance: an English private collection

來源：英國私人收藏

318

AN ENAMELLED 'CICADA' SEAL-PASTE BOX AND COVER

Signed Bi Botao (1885-1961), Republic period

The cover with a cicada perched on a long drooping leafy branch, accompanied by two lines of inscription and seal.

6.1cm (2 3/8in) diam. (2).

£2,000 - 3,000
CNY18,000 - 27,000

民國 畢伯濤款粉彩碧枝蟬鳴圖印盒

Provenance: Sotheby's Amsterdam, 17 Nov 1997, lot 418

An English private collection

來源：1997年11月17日於阿姆斯特丹蘇富比拍賣，拍品418號
英國私人收藏

Bi Botao 畢伯濤 (1886-1961), born in Anhui, was one of the 'Eight Friends of Zhushan' in Jingdezhen.

See a famille rose plaque, circa 1930-1949, by Bi Botao, illustrated in *Innovations and Creations: A Retrospect of 20th Century Porcelain from Jingdezhen*, Hong Kong, 2004, no.61.

319*Y

A FINE FAMILLE ROSE SCREEN

Iron-red Hongxian four-character mark, Republic period

Meticulously enamelled depicting a scholars and ladies amidst a group of ornate lakeside pavilions with curling eaves, all within a mountainous landscape with pine, willow, and wutong trees, in the distance a pair of auspicious deer, all within a hardwood frame.

44.5cm (17 1/2in) long x 27.2cm (10 3/4in) wide.

£6,000 - 8,000
CNY53,000 - 71,000

民國 粉彩瓊樓玉宇圖瓷板
磬紅「洪憲年製」隸書款



318



洪憲
年製



320

320

A PAIR OF YELLOW GLASS PEAR-SHAPED VASES

19th century

Relief moulded on each side with flower blossoms borne on gnarled tree branches beside rocky outcrops, birds and phoenixes.

Each 16.8cm (6 5/8in) high (2).

£5,000 - 8,000

CNY45,000 - 71,000

十九世紀 黃料花鳥紋瓶 一對

Provenance: Vanderven & Vanderven Oriental Art, s'Hertogenbosch, no.33 (label)

An English private collection

來源：

荷蘭斯海爾托亨博斯古董商Vanderven & Vanderven Oriental Art，編號33（標貼）

英國私人收藏

321

A WHITE GLASS BALUSTER VASE

Qing Dynasty

The ovoid body elegantly tapering to a spreading stepped foot, the vase with deep rounded sides raising to a high shoulder and a flaring neck, Japanese wood box.

34.9cm (13 3/4in) high (2).

£4,000 - 6,000

CNY36,000 - 53,000

清 白料觀音尊



321



A DISTINGUISHED
ASIAN PRIVATE COLLECTION

Lots 322 - 363



322



323



324

THE PROPERTY OF A GENTLEMAN

士紳藏品
Lots 322 - 363

322*
A FINE WHITE JADE 'SQUIRREL AND GRAPES' SNUFF BOTTLE

19th century
The pale white stone of even-tone finely carved with a vine issuing leaves, tendrils and a bunch of grapes upon which a squirrel attempts to grasp.
5.1cm (2in) high.

£3,500 - 4,000
CNY31,000 - 36,000

十九世紀 白玉葡萄多子鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏

323*
A WHITE JADE 'DRAGON AND PHOENIX' SNUFF BOTTLE

The pale white jade of flattened oval form, finely hollowed to the interior, one side carved in low relief with a writhing dragon chasing a pearl, the reverse with a phoenix.
5.3cm (2 1/8in) high.

£1,500 - 2,000
CNY13,000 - 18,000

十九世紀 白玉龍鳳呈祥鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏

324*
A WHITE JADE 'HORSE' SNUFF BOTTLE

The bottle of compressed rectangular form with rounded sides, rising from an oval foot rim to a straight neck, delicately carved on both sides with a prancing horse, the stone of even tone with russet inclusions.
6.5cm (2 1/2in) high.

£3,000 - 5,000
CNY27,000 - 45,000

白玉牧馬圖鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏



325

325*

A WHITE JADE 'CRANES' SNUFF BOTTLE

The rectangular bottle with indented corners supported on an oval foot, carved to one side with a panel enclosing a crane gazing at its flying kin, the other with a butterfly amidst a flowering sprig, the attractive stone of an even pale colour. 6cm (2 1/2in) high.

£2,000 - 3,000
CNY18,000 - 27,000

白玉仙鶴圖鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏

326*

A WHITE AND RUSSET JADE 'HORSE' SNUFF BOTTLE

The bottle of rectangular form and raised on a foot of conforming outline, carved on the front with two grazing horses, the back with a *xi* character between a butterfly and a chime, the two sides flanked by animal mask and ring handles, the stone of an even white with faint russet inclusions. 5.5cm (2 1/8in) high.

£3,000 - 5,000
CNY27,000 - 45,000

白玉帶皮牧馬圖鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



326

327*

A WHITE JADE 'BUTTERFLIES' SNUFF BOTTLE

The rectangular bottle carved from an attractive stone of even pale tone, decorated on one side with two butterflies flying amidst floral petals, the reverse inscribed with seal script characters reading 'Diefen Yinhuaxian', flanked by a pair of lion mask handles to the sides. 5.5cm (2 1/8in) high.

£3,000 - 5,000
CNY27,000 - 45,000

白玉花蝶圖鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏

The inscription on one side reads: '蝶紛印華鮮', which may be translated as 'The profusion of butterflies mark the fresh flowers'.



327



328

328*

A WHITE AND RUSSET JADE 'EAGLE' SNUFF BOTTLE

Qing Dynasty

The bottle of globular form, rising from an oval foot with a slightly recessed base to a cylindrical neck, carved to one side with a dignified eagle perched on cragged rocks, with one talon raised, the polished stone with russet inclusions, 5.3cm (2 1/8in) high

£6,000 - 8,000
CNY53,000 - 71,000

清 白玉帶皮英雄獨立鼻煙壺

Provenance: Robert Hall, London, 18 June 1999
A distinguished Asian private collection

來源：英國古董商Robert Hall, 1999年6月18日
顯貴亞洲私人收藏



329

329*

A WHITE JADE 'MYTHICAL BEAST' SNUFF BOTTLE

Late Qing Dynasty/Republic period

Deftly carved as a mythical beast sitting on its haunches with two pricked ears behind large bulbous eyes, mouth agape formed with a small circle hollowed from the stone between curling fangs protruding over the lower lip, the incised flowing mane below the chin. 5.4cm (2 1/8in) high.

£800 - 1,200
CNY7,100 - 11,000

清末/民國 白玉瑞獸形鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏



330

330*

A WHITE JADE PEAR-SHAPED 'CICADA' SNUFF BOTTLE

18th/19th Century

The bottle of compressed ovoid form raising from an oval foot to a tall cylindrical neck, carved on both sides with a flattened archaic cicada, its carapace detailed with scrolls and folded wings, the abdomen with notched ridges, the polished stone of a white even tone. 6.3cm (2 1/2in) high.

£4,000 - 6,000
CNY36,000 - 53,000

十八/十九世紀 白玉蟬形鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏

A similar white jade 'Zhirou Zhai cicada' snuff bottle, circa 1700-1840, is illustrated by H.Moss, V.Graham and K.B.Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection: Volume 1, Jade*, Hong Kong, 1995, pp.86-87, no.31.

331*

**A WHITE JADE 'TREASURE SACK'
SNUFF BOTTLE**

The bottle delicately carved as a gourd-shaped bag tied at the neck with a floating ribbon and surmounted by a butterfly and a clambering monkey holding a floral stem, the stone of an even white tone. 6cm (2 3/8in) high.

£4,000 - 6,000
CNY36,000 - 53,000

白玉包袱形鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏



331

332*

**A VERY PALE GREEN AND RUSSET 'CICADA'
SNUFF BOTTLE**

Late Qing Dynasty
The bottle well hollowed, carved as a cicada with the carapace and folded wings finely detailed, the thorax and abdomen carved with notched ridges, the mouth open and bulging eyes, the stone of an even tone with faint russet inclusions. 6cm (2 3/8in) high.

£3,000 - 5,000
CNY27,000 - 45,000

清末 青白玉帶皮蟬形鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏



332

333*

**A WHITE AND RUSSET JADE 'CICADA'
SNUFF BOTTLE**

The bottle well hollowed as a cicada with carapace and folded wings finely incised, the underside with legs tucked under the thorax and the abdomen carved with notched ridges, the stone of an even tone with faint russet inclusions. 5.3cm (2 1/8in) high.

£1,500 - 2,000
CNY13,000 - 18,000

白玉帶皮蟬形鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏

A related white jade 'cicada' snuff bottle, Qianlong, was sold in our New York Rooms, 24 March 2010, lot 146.



333

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



334

334*

**A MOTTLED WHITE AND RUSSET JADE
SNUFF BOTTLE**

18th century

The bottle well hollowed, of flattened ovoid form with broad shoulders, tapering neck and lipped rim, the base carved with a mark in seal script, the stone speckled with russet inclusions.

5.5cm (2 2/8in) high.

£2,000 - 3,000

CNY18,000 - 27,000

十八世紀 白玉帶皮鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏



335

335*

A WHITE JADE SNUFF BOTTLE

The bottle shaped as a flattened baluster vase rising from an oval foot to a waisted cylindrical neck and lipped rim, flanked by elephant head and ring handles and tied at the shoulders with loose ribbons falling into graceful pleats on both front and reverse, the translucent stone of a white even tone.

6.5cm (2 1/2in) high.

£3,000 - 5,000

CNY27,000 - 45,000

白玉象耳銜環鼻煙壺

Provenance: Sotheby's London, 5 November 1998, lot 638

A distinguished Asian private collection

來源：1998年11月5日於倫敦蘇富比拍賣，拍品638號

顯貴亞洲私人收藏



336

336*

**A WHITE JADE 'DOUBLE HAPPINESS'
SNUFF BOTTLE**

Mid-Qing Dynasty

Of compressed globular form supported on a short foot, carved to each side of the bottle with a roundel enclosing a double happiness character, flanked by raised oval panels to the narrow sides, the lustrous stone of an even pale tone. 5.1cm (2in) high

£3,500 - 5,000

CNY31,000 - 45,000

清中葉 白玉雙喜鼻煙壺

Provenance: Sotheby's London, 5 November 1998, lot 635

A distinguished Asian private collection

來源：

1998年11月5日於倫敦蘇富比拍賣，拍品635號

顯貴亞洲私人收藏

337*

A WHITE JADE CIRCULAR SNUFF BOTTLE

The bottle shaped as an archaic flask, *bianhu*, of spherical form rising from a recessed splayed foot to a straight neck, the interior well hollowed, the stone of a white even tone.

5.1cm (2in) high.

£2,500 - 4,000

CNY22,000 - 36,000

白玉光素鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏



337

338*

A WHITE JADE SNUFF BOTTLE

Qing Dynasty

The bottle of rectangular form and raised on a foot of conforming outline with a recessed base, the two sides flanked by animal mask and ring handles, the stone of an even white tone. 6cm (2 3/8in) high.

£1,500 - 2,000

CNY13,000 - 18,000

清 白玉鋪首耳四方鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏

A similar white jade snuff bottle, Qing dynasty, is illustrated by T.Fok, *The Splendour of Jade: The Songzhutang Collection of Jade*, Hong Kong, 2011, p.198, no.159.



338

339

A PALE GREEN JADE 'SAGES' SNUFF BOTTLE

Of flattened globular shape, raising to a straight neck from a concave base, carved with a continuous scene of sages engaging in leisurely pursuits amidst gnarled trees and craggy rocks. 7.3cm (3in) high.

£1,500 - 2,000

CNY13,000 - 18,000

青白玉松下高士鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏



339



340

340*

A RARE MUGHAL-STYLE WHITE AND RUSSET JADE SNUFF BOTTLE

18th/19th century

The spade-shaped bottle with broad shoulders and a straight neck, the body delicately carved with large flowering lotus blooms borne on a gracefully undulating stem issuing curling tendrils and acanthus leaves, the stone with a greenish-white matrix marked with rich russet inclusions.

5cm (2in) high.

£10,000 - 15,000
CNY89,000 - 130,000

十八/十九世紀 痕都斯坦式白玉帶皮纏枝蓮紋鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏

The intricate and delicate style of carving seen on the present lot is derived from a group of jade carvings that were known to the Qianlong emperor as 'Hindustan' or 'Mughal' jades. The Qianlong emperor admired this exotic style of carving for its softness of finish and thinness of the jade, whereupon this style was copied in the Imperial workshops.

A related white jade 'Hindustan lotus' snuff bottle, circa 1750-1820, is illustrated by H.Moss, V.Graham and K.B.Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection: Volume 1, Jade*, Hong Kong, 1995, pp.280-281, no.114, and later sold in our Hong Kong Rooms, 27 May 2012, lot 74.



341

341*

AN WHITE JADE EMBELLISHED SNUFF BOTTLE

Late Qing Dynasty, embellishment probably by Tsuda family, Kyoto, 1890-1941

The bottle of flattened rectangular form with rounded corners, finely inlaid with hardstones depicting floral shrubs issuing from jagged rockwork, the reverse with a calligraphic inscription, the translucent stone of a pale grey tone.

5.5cm (2 1/8in) high.

£3,000 - 5,000
CNY27,000 - 45,000

清末 白玉嵌寶石圖鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏

One side of the snuff bottle has a poetic inscription:

椿花一枝笑友
自然之有風情

Which may be translated as:
'A branch of camellia is a smiling friend
with all the feeling of nature'

A related jade embellished snuff bottle, 1780-1850, with Tsuda family embellishment, was sold in our New York Rooms, 11 September 2017, lot 9116.

342*

**A WHITE JADE SNUFF BOTTLE AND
A SMOKY QUARTZ SNUFF BOTTLE**

19th century

Both bottles of flattened rectangular form on a slightly splayed foot and a recessed base; the jade bottle with incised, etched and gilt-paint-filled designs of an Immortal carrying a flower basket and a snake catcher, 6cm (2 3/8in) high; the quartz bottle incised with a striding dragon pursuing a flaming pearl and two cranes standing beneath bamboo trees and pitted stones, 6.5cm (2 1/2in) high. (2).

£4,000 - 6,000

CNY36,000 - 53,000

十九世紀 白玉及墨晶鼻煙壺 一組兩件

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏



342

343*

**A WHITE AND RUSSET JADE 'GRAPES'
SNUFF BOTTLE**

Late 19th/early 20th century

Naturalistically carved from a lustrous stone of even pale green tone, the bottle modelled in the form of a large cluster of grapes, borne on scrolling vine issuing overlapping leaves highlighted in russet tone. 6.3cm (2 1/2in) high

£2,000 - 3,000

CNY18,000 - 27,000

十九世紀末/二十世紀初 白玉帶皮葡萄形鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏



343

344*

A WHITE JADE 'CHILONG' SNUFF BOTTLE

Qing Dynasty

Of compressed globular shape rising from a slightly concave base, finely carved on both sides with two confronted and interlocking archaic *chilong* contending a flaming pearl, the stone of an even tone. 5.5cm (2 2/8in) high.

£1,000 - 1,500

CNY8,900 - 13,000

清 白玉夔龍爭珠紋鼻煙壺

Provenance: Sotheby's New York, 21 March 1999, lot 197

A distinguished Asian private collection

來源：

1999年3月21日於紐約蘇富比拍賣，拍品197號
顯貴亞洲私人收藏



344



345

345*

A WHITE AND SPINACH-GREEN JADE 'AUBERGINE' SNUFF BOTTLE

Qing Dynasty

The bottle with a flat lip and flat foot, carved in the form of an aubergine embellished with a spinach-green jade calyx, the stone of an even white tone suffused with faint russet and cloudy inclusions. 6.5cm (2 1/2in) high.

£5,000 - 8,000

CNY45,000 - 71,000

清 白玉套碧玉茄子形鼻煙壺

Provenance: Sotheby's London, 11 May 1998, lot 639
A distinguished Asian private collection

來源：1998年5月11日於倫敦蘇富比拍賣，拍品639號
顯貴亞洲私人收藏



346

346*

A WHITE AND SPINACH-GREEN JADE 'AUBERGINE' SNUFF BOTTLE

Qing Dynasty

The bottle with a flat lip, carved in the form of an aubergine with a pointed body embellished with a spinach-green calyx, the stone of an even white tone. 5cm (2 1/8in) high

£2,000 - 3,000

CNY18,000 - 27,000

清 白玉套碧玉茄子形鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏



347

347*

**A FINE YELLOW JADE 'SQUIRREL AND GRAPES'
SNUFF BOTTLE**

Qing Dynasty

The bottle of rectangular form with rounded sides, rising from a flat base to a short cylindrical neck, intricately carved deeply carved with clambering squirrels interspersed between gnarled tree trunks issuing entwining branches, borne with scrolling leafy vine and suspended with clusters of grapes.

6cm (2 3/8in) high

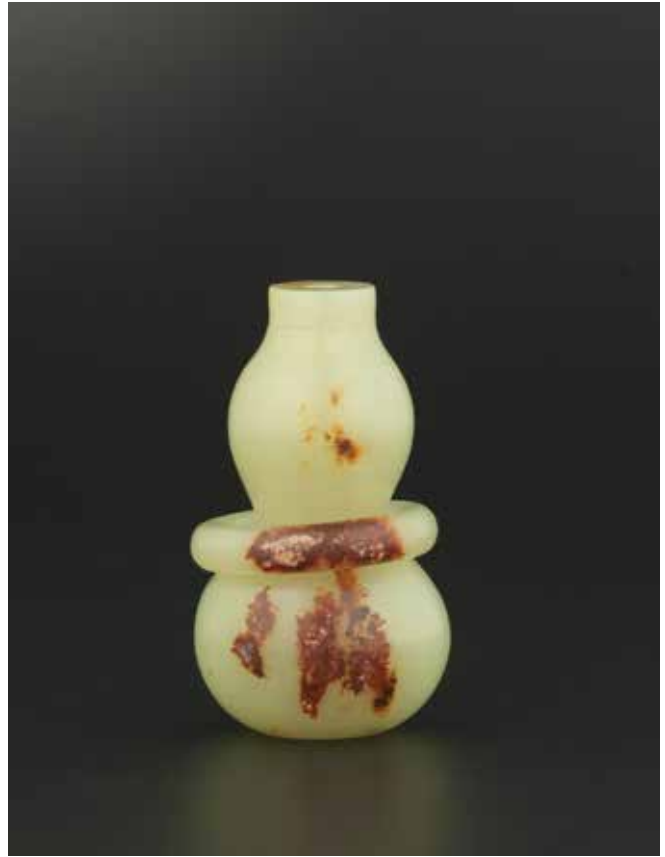
£2,000 - 3,000

CNY18,000 - 27,000

清 黃玉葡萄多子鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏



348

348*

**A YELLOW AND RUSSET JADE 'DOUBLE-GOURD'
SNUFF BOTTLE**

Xingyouheng tang seal mark

The bottle of flattened double-gourd form rising to a straight neck and flat lip, the mid-section of the gourd encircled by a loose ring, the concave base carved with four characters, the greenish stone with russet and brown inclusions, the inscription reading 'Hall of Constancy'.

6cm (2 3/8in) high.

£3,500 - 5,000

CNY31,000 - 45,000

黃玉帶皮葫蘆活環鼻煙壺

「行有恆堂」篆書刻款

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏

A related 'Kardos Ringed-jade' snuff bottle, circa 1730-1800, is illustrated by H.Moss, V.Graham and K.B.Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection: Vol. 1, Jade*, Hong Kong, 1995, pp.182-183, no.73. Another jade 'oil basket' snuff bottle with *Xingyouheng tang* (The Hall of Constancy) mark, 1750-1854, is illustrated by H.Franz, *Chinese Art from the Hedda and Lutz Franc Collection: Jade*, Hong Kong, 2010, p.130, no.598.

349*

A FINE WHITE AND BLACK JADE SNUFF BOTTLE

Qing Dynasty

Deftly carved around the exterior with a continuous scene of a scholar gazing up at the pine trees, beside him a boy-attendant prepares a jar of wine, all amidst craggy cliffs issuing *lingzhi* fungi, further along a tavern with a sign advertising wine, the stone dominated with charcoal black and cast with white and gray.

5.9cm (2 3/8in) high.

£12,000 - 15,000

CNY110,000 - 130,000

清 墨玉松蔭高士圖鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏

The present lot, in black, grey and white jade is typical of the Suzhou school of carving. For a further example of Suzhou school carving of a black and white jade snuff bottle, see H.Moss, V.Graham and K.B.Tsang, *The Art of the Chinese Snuff Bottle: The J & J Collection, Vol. 1*, Weatherhill, 1993, p.71, no.25. The exquisite carving of a scholar drinking wine while gazing up at the sky and the moon, implies that the subject is the famous Tang dynasty poet Li Bai (李白), one of whose favorite activities was the drinking of wine. On the reverse of the snuff bottle is a tavern with the character for wine (*jiu* 酒) hanging outside. Further to the right on the cliff is a poetic inscription in cursive calligraphy that reads: '醉月春曉', which may be translated as 'The drunken moon in spring dawn'.

A related black and white jade snuff bottle with a figure of a scholar drinking under a pine tree, late Qing dynasty, was sold in our San Francisco Rooms, 13 December 2010, lot 5046.



350*

A FINE BLACK JADE 'LIU HAI' SNUFF BOTTLE

Qing Dynasty

The bottle of flattened globular form, boldly carved to one side with Liu Hai stepping forward beside the three-legged toad leaping after the string of coins, the reverse with a scholar wearing a woven wide-brimmed hat and long robes, seated atop a mule followed by a young attendant carrying a branch of prunus, the stone of a dark grey and black tone.

5.6cm (2 1/8in) high.

£10,000 - 15,000

CNY89,000 - 130,000

清 墨玉劉海戲蟾鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏

A related black jade Suzhou snuff bottle with Liu Hai and three-legged toad, 1740-1850, is illustrated by H.Franz, *Chinese Art from the Hedda and Lutz Franz Collection*, Hong Kong, 2010, pp.10-13, no.1332. A black jade Suzhou snuff bottle with a related carving of the Tang poet Meng Haoran riding a donkey followed by an attendant, circa 1740-1850, is illustrated by H.Moss, V.Graham and K.B.Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection: Jade*, Hong Kong, 1995, pp.328-329, no.130, and later sold in our Hong Kong Rooms, 28 May 2010, lot 93.





351

351*

A FINE JADEITE SNUFF BOTTLE

19th century

The bottle of compressed globular form rising from a recessed base to a cylindrical neck, the icy-green stone with cloudy white and apple green inclusions.

4.8cm (2in) high.

£4,000 - 6,000

CNY36,000 - 53,000

十九世紀 翠玉光素鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏

A related smoothly carved jadeite snuff bottle, circa 1780-1850, was sold in our New York Rooms, 16 March 2015, lot 1096.

352*

A SHADOW AGATE 'MAGPIES' SNUFF BOTTLE

19th century

Well hollowed, of square form with rounded corners, the narrow sides flanked by animal mask and ring handles, the inclusions to one side carved to suggest two magpies perched on a leafy branches with the sun overhead.

5.5cm (2 2/8in) high.

£1,500 - 2,000

CNY13,000 - 18,000

十九世紀 皮影瑪瑙喜上梅梢鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏

Compare with a related shadow agate 'magpie' snuff bottle, 18th/19th century, which was sold at Sotheby's New York, 13-14 September 2016, lot 221.



352



353

353*

AN AGATE 'COCKERELS AND PRUNUS' SNUFF BOTTLE

Late Qing Dynasty/Republic period

Finely carved around the exterior with a scene of two cockerels with meticulously incised plumage atop a rocky knoll beside gnarled branches of blossoming prunus, the stone of cloudy beige-colour with natural striations of caramel-brown. 6cm (2 3/8in) high.

£4,000 - 6,000

CNY36,000 - 53,000

清末/民國 瑪瑙雉雞牡丹題字鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏

354*

AN AGATE 'HEHE ERXIAN' SNUFF BOTTLE

Qing Dynasty

The bottle of flattened square form with rounded sides, one side skilfully carved with the two immortals, one seated in front of a circular box and cover and gazing at a hovering bat, the other standing and holding a lotus stem before a magpie, the reverse with a floral sprig, the natural stone of semi-translucent tone with darkened russet inclusions. 6cm (2 3/8in) high

£2,500 - 4,000

CNY22,000 - 36,000

清 瑪瑙巧雕和合二仙圖鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏



354



355

355*

A RED OVERLAY WHITE GLASS 'SQUIRRELS AND GRAPES' SNUFF BOTTLE

19th century

Of compressed globular form, the red overlay carved on both sides with a squirrel scampering among twisting, gnarled vines issuing leaves and grape clusters. 6.3cm (2 1/2in) high.

£1,500 - 2,000

CNY13,000 - 18,000

十九世紀 白地套寶石紅料葡萄多子鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏



356

356*

A FINE RED OVERLAY WHITE GLASS SNUFF BOTTLE

18th/19th century

The bottle of compressed pear-shaped form, the opaque white ground overlaid in red depicting hovering butterflies above leafy branches of blossoming peonies issuing from rockwork. 4.9cm (2in) high.

£3,500 - 5,000

CNY31,000 - 45,000

十八/十九世紀 白地套寶石紅料花蝶紋鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏

A similar red overlay white glass snuff bottle, 1750-1900, is in the Victoria and Albert Museum, London and illustrated by H.White, *Snuff Bottles from China: The Victoria and Albert Museum Collection*, London, 1992, pp.172-173, no.2.



357

357*

A FINE RED GLASS 'EIGHT BUDDHIST EMBLEMS' SNUFF BOTTLE

18th/19th century

Of flattened spherical form, rising from an oval foot rim and surmounted by a waisted neck, each side carved with two of the 'Eight Buddhist Emblems', *bajixiang*, all rendered in high relief, the glass of a translucent and rich ruby-red tone. 5cm (2in) high.

£3,500 - 5,000

CNY31,000 - 45,000

十八/十九世紀 白地套寶石紅料八吉祥紋鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏

358*

**A FINE GREEN GLASS 'CHILONG'
SNUFF BOTTLE**

18th/19th century

The bottle of globular form rising from an oval foot rim to a straight neck, each face finely carved depicting an archaistic design of two stylised and confronting *chilong* with bifurcated tails, the translucent glass of a rich green colour. 7.1cm high

£6,000 - 8,000

CNY53,000 - 71,000

十八/十九世紀 綠料夔龍紋鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏

A very similar glass bottle but in red, Qianlong, is illustrated by S.Kwan, *Glass Snuff Bottles*, Hong Kong, 2009, p.114, no.25.

358

359*

A YELLOW GLASS 'CHILONG' SNUFF BOTTLE

19th century

The bottle of flattened globular form rising from a recessed base to an upright neck, delicately carved on either side with two confronted and interlocking *chilongs* with sinuous, scaly bodies and bifurcated tails, the glass of even rich mustard-yellow tone suffused with white speckles. 10.2cm (3 1/2in) high.

£3,500 - 5,000

CNY31,000 - 45,000

十九世紀 黃料夔龍紋鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏

359



360*

A FINE POLYCHROME GLASS SNUFF BOTTLE

18th/19th century

Of compressed globular form rising from a slightly concave base to a flaring neck, liberally decorated with yellow, orange, purple and black splashes. 4.6cm (1 6/8in) high.

£1,000 - 1,500

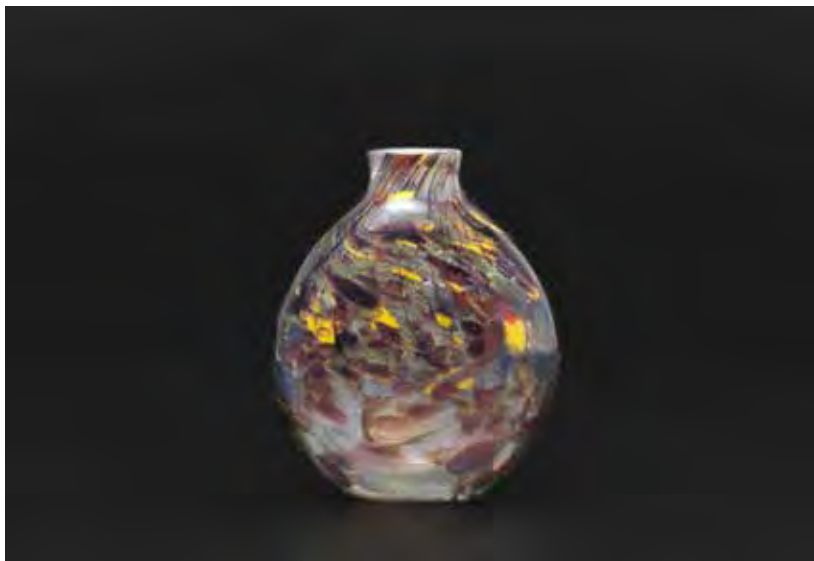
CNY8,900 - 13,000

十八/十九世紀 玻璃彩繪鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏

360





361 (two views)

361*
A RARE LARGE INSIDE-PAINTED ROCK CRYSTAL SNUFF BOTTLE

Signed Ma Shaoxuan, cyclically dated to 1915 and of the period Of rectangular form carved with mythical beast-heads on the shoulders issuing loop handles on the sides, the interior of one face painted with a luohan meditating on a sutra seated under a gnarled pine tree beside a recumbent deer, signature of the artist and inscription, the reverse side depicting another luohan seated in quiet contemplation beside a cliff, box. 9.2cm (3 5/8in) high. (2).

£2,000 - 3,000
 CNY18,000 - 27,000

民國四年(1915年) 馬少宣款玻璃內畫羅漢禪坐圖鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏

The inscription reads:

袁世凱大總統賞鑒

Which may be translated as:

For the appreciation of President Yuan Shikai

362*
AN INSIDE-PAINTED 'TAN XINPEI' GLASS SNUFF BOTTLE

in the style of Ma Shaoxuan, cyclically dated to the Gengzi year corresponding to 1900
 The bottle of flattened rectangular shape, painted with the actor, Tan Xinbei, in his role as general Huang Zhong, clad in his dragon uniform, the reverse with a lengthy inscription with signature of Ma Shaoxuan. 6.4cm (2 1/2in) high.

£2,000 - 3,000
 CNY18,000 - 27,000

庚子年(1900年) 馬少宣款玻璃內畫譚鑫培京劇人物鼻煙壺

Provenance: Sotheby's New York, 21 March 1999, lot 46
 A distinguished Asian private collection

來源：
 1999年3月21日於紐約蘇富比拍賣，拍品46號
 顯貴亞洲私人收藏

An very similar 'Tan Xinpei' snuff bottle is illustrated by H.Moss, V.Graham and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection, vol.4*, Hong Kong, 2000, no.604 and was later sold at Sotheby's Hong Kong, 24 November 2014, lot 17. The snuff bottle depicts the famous Beijing opera actor Tan Xinpei 譚鑫培 (1847-1917) playing the role of General Huang Zhong in the opera 'Mount Ding Jun'. Tan, whose stage name was Tian'er ('Heaven's kid'), was extremely admired as an actor and often performed for the late Qing Court. Indeed, there was a popular saying at the time: 'Who can worry if the nation rises or falls, when the whole city shouts in unison Tian'er' (國家興亡誰管得，滿城爭唱叫天兒). The poem on the reverse of the snuff bottle reads:



362 (two views)

老將說黃忠
收川立大功
身批金鎧甲
手挽鐵胎兮
膽氣驚河北
威名鎮蜀中

Which may be translated as:
The old general speaks of Huang Zhong;
controlling the rivers with great merit.
His body draped with golden armor;
his hands roll iron.
His bravery scares those north of the river;
his mighty name guards the Kingdom of Shu.

Compare also a very similar 'Tan Xinpei' glass snuff bottle, Ma Shaoxuan, which was sold in our San Francisco Rooms, 16 March 2010, lot 8121.

363*
AN AMBER SNUFF BOTTLE

Qing Dynasty
Carved in relief to one side of the flattened body with an elderly scholar guided by his boy attendant below a gnarled pine tree, the reverse with a lady dressed in long flowing robe and billowing ribbons holding a fan. 6.3cm (2 1/2in) high.

£1,500 - 2,000
CNY13,000 - 18,000

清 琥珀松下高士圖鼻煙壺

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏



363

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



364

364

A WHITE JADE PEAR-SHAPED 'CICADA' SNUFF BOTTLE

18th/19th century

Of pear-shaped form, intricately carved in relief to each side with a stylised cicada, carefully detailed with a pair of membranous wings covering its segmented abdomen, all below a band of archaic C-scrolls to the neck, the translucent stone of an attractive and even pale tone.

6.3cm (2 1/2in) high

£4,000 - 6,000

CNY36,000 - 53,000

十八/十九世紀 白玉蟬形鼻煙壺



365

365

A WHITE JADE AND RUSSET 'GOURD-SHAPED' SNUFF BOTTLE

18th/19th century

The pebble-shaped bottle carved in the form of a large gourd conjoined with a smaller gourd, both borne on a gnarled tree branch issuing large foliate leaves and entwining vine, carved with a swooping bat above a *lingzhi* spray to the reverse, the malachite stopper modelled in the form of the tip of the fruit.

5cm (2in) high (2).

£4,000 - 6,000

CNY36,000 - 53,000

十八/十九世紀 白玉帶皮瓜棱隨形鼻煙壺

366

A RARE YELLOW AND RUSSET JADE 'TAOTIE' SNUFF BOTTLE

Mid-Qing Dynasty

The barrel-shaped bottle raising to an angled shoulder and waisted neck, decorated in relief with three *taotie* masks with horns, manes and nostril rendered by archaistic C-scrolls, the circular mouth rim and foot ring neatly finished, the stone of an even yellow tone with russet inclusions.

5.6cm (2 1/4in) high.

£8,000 - 12,000

CNY71,000 - 110,000

清中葉 黃玉帶皮饕餮紋鼻煙壺

The archaistic design of the present lot, is entirely in keeping with the mid-Qing dynasty fascination for high antiquity and archaic bronzes. Compare with a jade snuff bottle with similar *taotie* mask design, 1780-1850, illustrated by H.Moss, V.Graham, and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection: Jade*, Hong Kong, 1995, pp.68-69, no.22.





367

THE PROPERTY OF A LADY 女士藏品

367

**A PALE GREEN AND RUSSET JADE PEBBLE
SNUFF BOTTLE**

19th century

Of flattened form with russet inclusions, one side carved in shallow relief with a scene of a fisherman in a boat on a stream, the banks with a hut and a single pine tree, stopper.

6.6cm (2 5/8in) long. (2).

£2,000 - 3,000

CNY18,000 - 27,000

十九世紀 青白玉帶皮魚翁垂釣隨形鼻煙壺

Provenance: an Italian private collection

來源：意大利私人收藏



368

368

A JADEITE 'PEACH' SNUFF BOTTLE

19th century

The bottle well hollowed, carved in the form of a peach surrounded by peach sprigs and a hovering bat with wings outstretched, the stone of a bright apple green tone with dark inclusions in a mottled green and white ground.

5cm (2in) high.

£2,000 - 3,000

CNY18,000 - 27,000

十九世紀 翠玉蟠桃鼻煙壺

369^Y 中

**AN UNDERGLAZE-BLUE AND ENAMELLED
'DRAGON' SNUFF BOTTLE**

Daoguang four-character mark and of the period
The flattened bottle of pear-shaped form gently tapered to a slender neck, decorated to each side with a wrathful five-clawed dragon in iron-red and aubergine enamel respectively, striding amidst billowing clouds in pursuit of the flaming pearl, framed within underglaze-blue and gilt-decorated scrolling foliage issuing small prunus flowers to the sides
7cm (2 3/4in) high (2).

£1,500 - 2,000

CNY13,000 - 18,000

清道光 青花礬紅雲龍趕珠紋鼻煙壺
青花「道光年製」楷書款

Provenance: an English private collection

來源: 英國私人收藏



369

370

A LARGE GREEN GLASS SNUFF BOTTLE

Four-character Zhuangfu jiawan seal mark,
19th century
The bottle of hexagonal profile with faceted four-lobed panels in raised relief on both sides, the base with a four-character *Zhuangfu jiawan* mark in seal script, the glass of translucent olive green tone, stopper.
8.3cm (3 2/8in) high (2).

£2,000 - 3,000

CNY18,000 - 27,000

十九世紀 青料海棠紋鼻煙壺
「莊府佳玩」篆書款



370

CHRONOLOGY

NEOLITHIC CULTURES

Cishan-Peiligang	c. 6500-5000 BC
Central Yangshao	c. 5000-3000 BC
Gansu Yangshao	c. 3000-1500 BC
Hemadu	c. 5000-3000 BC
Daxi	c. 5000-3000 BC
Majiabang	c. 5000-3500 BC
Dawenkou	c. 4300-2400 BC
Songze	c. 4000-2500 BC
Hongshan	c. 3800-2700 BC
Liangzhu	c. 3300-2250 BC
Longshan	c. 3000-1700 BC
Qijia	c. 2250-1900 BC

EARLY DYNASTIES

Shang	c. 1500-1050 BC
Western Zhou	1050-771 BC
Eastern Zhou	
Spring & Autumn	770-475 BC
Warring States	475-221 BC

IMPERIAL CHINA

Qin	221-207 BC
Han	
Western Han	206 BC-AD 9
Xin	AD 9-25
Eastern Han	AD 25-220
Three Kingdoms	
Shu (Han)	221-263
Wei	220-265
Wu	222-280
Southern dynasties (Six Dynasties)	
Western Jin	265-316
Eastern Jin	317-420
Liu Song	420-479
Southern Qi	479-502
Liang	502-557
Chen	557-589
Northern dynasties	
Northern Wei	386-535
Eastern Wei	534-550
Western Wei	535-557
Northern Qi	550-577
Northern Zhou	557-581

Sui	589-618
Tang	618-906
Five Dynasties	907-960
Liao	907-1125
Song	
Northern Song	960-1126
Southern Song	1127-1279
Jin	1115-1234
Yuan	1279-1368
Ming	
Hongwu	1368-1398
Jianwen	1399-1402
Yongle	1403-1424
Hongxi	1425
Xuande	1426-1435
Zhengtong	1436-1449
Jingtai	1450-1456
Tianshun	1457-1464
Chenghua	1465-1487
Hongzhi	1488-1505
Zhengde	1506-1521
Jiajing	1522-1566
Longqing	1567-1572
Wanli	1573-1620
Taichang	1620
Tianqi	1621-1627
Chongzhen	1628-1644
Qing	
Shunzhi	1644-1661
Kangxi	1662-1722
Yongzheng	1723-1735
Qianlong	1736-1795
Jiaqing	1796-1820
Daoguang	1821-1850
Xianfeng	1851-1861
Tongzhi	1862-1874
Guangxu	1875-1908
Xuantong	1909-1911

REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-

**INTERNATIONAL ASIAN ART
AUCTION CALENDAR 2017-2018**

ASIAN ART

25 October 2017
Sydney

ASIAN WORKS OF ART

30 October 2017
New York

ASIAN ART

6-7 November 2017
London, Knightsbridge

**THE MISUMI COLLECTION
OF IMPORTANT WORKS OF
LACQUER ART AND PAINTINGS
PART III**

8 November 2017
London, New Bond Street

FINE JAPANESE ART

9 November 2017
London, New Bond Street

FINE CHINESE ART

9 November 2017
London, New Bond Street

FINE CHINESE SNUFF BOTTLES

13 November 2017
New York

**FINE CHINESE PAINTINGS
AND SOUTHEAST ASIAN ART**

24 November 2017
Hong Kong

**FINE CHINESE CERAMICS
AND WORKS OF ART**

28 November 2017
Hong Kong

FINE ASIAN WORKS OF ART

18 December 2017
San Francisco

**ASIAN DECORATIVE
WORKS OF ART**

19 December 2017
San Francisco

ASIAN ART

5 December 2017
Edinburgh

**HOME & INTERIORS
INCLUDING ASIAN ART**

5 December 2017, London,
Knightsbridge

CHINESE WORKS OF ART

30 January 2018
New York

CHINESE WORKS OF ART

12 March 2018
New York

**THE DR. SYLVAN AND FAITH
GOLDER COLLECTION OF FINE
CHINESE SNUFF BOTTLES, PART II**

12 March 2018
New York

**INDIAN, HIMALAYAN &
SOUTHEAST ASIAN ART**

19 March 2018
New York

**A PRIVATE EUROPEAN COLLECTION
OF INDIAN, HIMALAYAN &
SOUTHEAST ASIAN ART**

20 March 2018
New York

ASIAN ART

21 March 2018
Edinburgh

CHINESE PAINTINGS

4 April 2018
Hong Kong

ASIAN ART

14-15 May 2018
Knightsbridge, London

**THE JULIUS AND ARLETTE
KATCHEN COLLECTION OF
FINE NETSUKE: PART III**

16 May 2018
New Bond Street, London

FINE CHINESE ART

17 May 2018
New Bond Street, London

FINE JAPANESE ART

17 May 2018
New Bond Street, London

**FINE CHINESE CERAMICS
AND WORKS OF ART**

29 May 2018
Hong Kong

ASIAN ART

11 July 2018
Edinburgh

FINE CHINESE SNUFF BOTTLES

10 September 2018
New York

**TWENTIETH CENTURY CHINESE
PAINTING AND CALLIGRAPHY**

10 September 2018
New York

IMAGES OF DEVOTION

2 October 2018
Hong Kong

CHINESE PAINTINGS

3 October 2018
Hong Kong

FINE CHINESE WORKS OF ART

29 October 2018
New York

ASIAN ART

5-6 November 2018
Knightsbridge, London

FINE CHINESE ART

8 November 2018
New Bond Street, London

FINE JAPANESE ART

8 November 2018
New Bond Street, London

**FINE CHINESE CERAMICS
AND WORKS OF ART**

30 November 2018
Hong Kong

FINE ASIAN WORKS OF ART

18 December 2018
San Francisco

**ASIAN DECORATIVE
WORKS OF ART**

19 December 2018
San Francisco

FINE CHINESE CERAMICS AND WORKS OF ART

Tuesday 28 November 2017, 2pm
One Pacific Place, Hong Kong



A VERY RARE PAIR OF IMPERIAL CARVED WHITE GLAZED BOTTLE VASES

Qianlong seal marks and of the period

33.7cm (13 1/4in) high

HK\$1,500,000 - 2,000,000

Provenance:

An English private collection, and thence by descent

**A VERY RARE IMPERIAL BLUE AND
WHITE 'LOTUS SCROLL' BOWL**

Xuande six-character mark and of the period
27cm (10 5/8in) diam.

HK\$800,000 - 1,200,000

Provenance:

An English private collection, acquired in
China circa 1930s, and thence by descent

ENQUIRIES

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chinese.hk@bonhams.com



Bonhams

HONG KONG

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ASIAN ART

Monday 6 - Tuesday 7 November 2017
Knightsbridge, London

A SELECTION FROM
A DISTINGUISHED ENGLISH
PRIVATE COLLECTION OF
YIXING STONEWARE
Kangxi to Early 20th century

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MONTPELIER STREET • KNIGHTSBRIDGE

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CHINESE WORKS OF ART

Monday 30 October 2017
New York

ATTRIBUTED TO LU JI EAGLES

A pair of hanging scrolls (detail)
ink on silk
\$20,000 - 30,000

INQUIRIES

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bruce.maclaren@bonhams.com



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NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as "*Bidders*" or "you". Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer of Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams'* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before

doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller's responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness

of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale*

to any person even if that person has completed a *Bidding Form*.

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, please complete a *Telephone Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a *Telephone* or *Absentee Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and

Buyer's Premium and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £175,000 of the *Hammer Price*
20% from £175,001 to £3,000,000 of the *Hammer Price*
12.5% from £3,000,001 of the *Hammer Price*

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the catalogue.

Payment by credit card, company debit cards and debit cards issued by a non-UK bank will be subject to a 2% surcharge on the total value of the invoice.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to *VAT* at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols, shown beside the *Lot* number, are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

- † *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
- Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to *Bonhams* 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited Trust Account
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

China UnionPay (CUP) debit cards: No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a Buyer in any Sale; a 2% surcharge will be made on the balance over £100,000.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale Information* at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licensing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any

case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to

exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ° of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S5B' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist.
When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

•, †, *, G, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the *Sale* of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the *Sale* of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT	9 THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1 If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1 The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.1 to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.2 to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3 Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.3 to retain possession of the <i>Lot</i> ;	9.3.1 the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.4 to remove and store the <i>Lot</i> at your expense;	9.3.2 the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.5 to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3 in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.7 to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;		10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.8 to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;		10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.9 to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and		11 GOVERNING LAW	All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.1.10 so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.	10 MISCELLANEOUS	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .
8.2 You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10.2	10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .
8.3 On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.			

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a Lot has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the Contract for Sale of the Lot between you and the Seller is made on the fall of the *Auctioneer's* hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless *Bonhams* sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the Lot in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the Lot or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the Lot as principal) made as agent on behalf of the Seller.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the *Contract for Sale* in respect of the Lot.

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the Sale:
- 3.1.1 the *Purchase Price* for the Lot;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.3 if the Lot is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the Seller in respect of the Lot, any *Expenses* and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each Lot and secondly pro-rata to pay all amounts due to *Bonhams*.
- #### 4 COLLECTION OF THE LOT
- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the Lot by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the Lot on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the Lot will either be held by us as agent on behalf of the Seller or held by the *Storage Contractor* as agent on behalf of the Seller and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the Lot into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the Lot from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

5 STORING THE LOT

We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the Lot before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the Catalogue. If you have not paid for the Lot in accordance with paragraph 3, and the Lot is moved to any third party's premises, the Lot will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the Lot pass to you. However under the *Contract for Sale*, the risk in the Lot passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.2	The discretion referred to in paragraph 8.1:	10 OUR LIABILITY	
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	9 FORGERIES		10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.2	Paragraph 9 applies only if:	10.2.3	damage to tension stringed musical instruments; or
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"**Additional Premium**" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

"**Auctioneer**" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry form*, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

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